THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIX., No. 493. NEW YORK: SATURDAY, JUNE 9, 1888. PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

Mrs. Potter's Pauline—A Platitudinously Conventional Characterization—The Promises of Her Friends not Fulfilled—The New Play Parvenues an Amateurish Affair—Crinkle Sojourning in a Tent at Erastina, Barefooted and Eating Stewed Dog—The Psyche Knob Finds Favor With the Squaws.

I don't know that a dramatic record ought to give much space to a reconsideration of Mrs. Potter, who came back here Monday night and hackneyed through The Lady of Lyons.

But one cannot very well avoid chronicling, if it were only for the benefit of the profession, just what the result of her reappearance was.

To me her Pauline was uninteresting. Even the organic piquancy of Mrs. Potter which kept her dramatic insufficiency out of sight when she first appeared here, is in a measure gone. Nobody denied to her then a personal charm of feature and manner that caught the eye. Her pretty little head was set on daintily, her face was alive with the expressions of a sensitive soul. She moved and talked like a boudoir belle. She was nymph-like in limb, Minerva-like in pose, and altogether a nice exhibition of the conventional lady.

She has lost somewhat of that charm now without gaining any other. Her Pauline is not strong or weak or broad or long or deep. It is platitudinously conventional.

Sentimental as the role is, and crammed with romantic bathos, there have been women who put it on a human pedestal of exhibition, and made it burn with an inner fire. Do you remember Carlotta Leclercq? She was a full moon of radiance in the sun of Fechter's Claude.

Do you remember Mary Anderson's first attempt to play it? How trumpet-tongued it was. It seemed to call down from the heights of serene balderdash to the world in the valley of reality. What tragic faces she made! How she knit her brows and rolled her eyes up, and worked her long white arms! There was only one way for her to play Pauline, and that was the way she had always seen it played when the traveling show came through Kentucky.

Even Mrs. Langtry gave it a Tadema contour. You suspected that Whistler was behind her arranging her skirts even while she languished in Claude's arms. It smelt of the studio, as if all the fashionable painters of the Royal Academy had arranged the pleats and tightened her stays and wrapped the Directoire dress around her Medician leg—thus.

Mrs. Potter doesn't awaken any interest even of this kind. She is not Medician. She is not original. She is not trumpet-tongued. She is not even as dainty as she was, for she has barn-stormed herself into the faults of over make-up thus early in her career. Her painted eye-lashes are not as pleasant as they were, the hectic flush of rouge is over-hectic, and the Parian brow is like a dusty road. She did not add one ray to the old role. It was nowhere lighted up by impulse, or by intelligence. I have seen a hundred amateurs do it with more force and awaken more interest, and seldom, indeed, have I seen any one play it who did not escape from the continuous monotony of utterance that afflicted Mrs. Potter.

I could not help feeling that this lady had made a mistake, and that nobody dared tell her so.

She has had a year's experience on the stage, and she is no better than when she started. But we were told by her friends when she began her career that experience was all she needed. They can hardly say that now.

I pass by this feature of the week with a conviction that Mrs. Potter has not fulfilled the promise of her rash friends.

There was another new play produced on Monday night at the Amphion in Brooklyn. It is called The Parvenues. It was announced with a flourish as an "entirely new, original, and brilliant emotional comedy," by P. S. M. Munro. It attempted to deal with the entirely new idea of an American family living in Paris and trying to marry their two daughters to a title, and, falling into the hands of gambling adventurers, are rescued by a staunch old American, John Blake, ex Sheriff of Slippery Gulch, and by Napoleon III.

The play proved to be an amateurish affair, in which everybody kept coming and going and threatening to do something. I was very much amused to see the hero accept two hundred thousand francs from his enemy on a deposit, put them in his safe, walk off and leave the safe open, so that his wife could take the money out, and gave the villain an opportunity to come back immediately and charge him with robbery, or breach of trust, and march him to prison.

Aside from this there was not much that was entirely new, original and brilliant, and I don't know that I should have alluded to the piece at all if it were not to do justice to an admirable actor, Mr. John W. Jennings, who played the part of a typical old Yankee in Paris.

It is rather late in the day to write anything commendatory of Mr. Jennings, who is one of the best impersonators of strong character comedy parts in our country. But here was a case in which his artistic instinct carried a four-act load of very poor underbrush and made some of it burn with a bright light on the way. His part never quite reached the point of excellence it was aimed at, but he held to the author conscientiously, and played it as they significantly say on the stage "for all it was worth." Mr. Jennings is a player worthy of a role like Josh Whitcomb, and it is a pity that he has dropped into the jobbing line.

Mr. Mansfield came in on Monday night and will probably hold the Summer attention. I'm specially pleased to hear that he intends to play Prince Karl next week. I personally prefer Prince Karl to Dr. Jekyll for reasons given over and over again. But whether Mr. Mansfield plays one or the other he will have a large following of admirers. I was delighted to see your charming contributor, Miss Emma Sheridan, in his company, and more than pleased to observe how excellently well she played the part of Rebecca Moore. A bright girl, that, my dear MIRROR, and a sincere artist. It isn't necessary to see her act to know that. You only have to read her in THE MIRROR.

A Possible Case, which gave way for Mr. Mansfield, appears to be banked up till next season. The only person who goes over with it, when it is revived, is Miss Dorr. Georgie Drew had been put down on the books for Violet Mendoza, and if Mr. Hill will now get somebody to play Brinkerhoff as if Brinkerhoff were not a comic singer, the piece will come out in new colors. Georgie Drew is the only woman who has made a pronounced hit here this Spring.

She is a living spring of champagne.

As for Bob Hilliard I fancy he has rattled himself into more notoriety than success. For an actor of some ability he talks a great deal too much, and always of things he knows nothing about. His great ambition appears to be to convince the world that he is a Wall street operator and a scientific "scrapper." Why he shouldn't devote a little of his time to convincing the world that he is an actor I cannot understand. I read an article of his the other day in one of the papers which endeavored to convince the public that he was an exemplary husband. Since when did exemplary husbands rush into print for this purpose?

I see he is going to have a benefit. That will cost me three dollars. So are we taxed by exemplary fellows.

The Mather suit has caused no little interest in dramatic circles. I have watched it myself closely, being curious to see how this test case will come out In any event it will not increase the sense of security which managers have in their female stars. I believe that there is an unwritten opinion in the profession, at least in the male portion of it, that the guarantees are not first-class with actresses who are boomed for a number of years.

What Margaret Mather would have been without Mr. Hill is an interesting subject of inquiry. What she will be without him is another. I take it for granted THE MIRROR, like all the other papers, is waiting for the case to end before expressing a strong opinion.

For the last week I have been living at Erastina in a tent for recuperation. I ride a bucking-horse and sling a bull whip before breakfast. Let me advise all critics to try the bull whip—then I sit down to a plate of stewed dog *a la fourchette* with Cloud Biter, the Sioux chief, and we converse in Sioux language on elemental art and literature for an hour, afterward making a morning call on Nate Salsbury or riding down a tame buffalo or two to keep our hands in.

How inane, my boy, are all the dreary insipidities of city life beside the great plains of Erastina. How weak is Cottrelli beside the half-breed belle of Shi-ag ahi-a-tow-taw, whose dusky legs have never seen a stocking. How puerile the dinners on the corner at Del's beside the rib-roast in the sand, and a mountain maid in a blanket who keeps the yellow-jackets and flies away with a war club. This is Boheme en Russ. I run barefoot, as in my childhood days. I chew gum with Ough-a-bow-wow and sip the limpid apple-jack with Schouch mi ki-yi. These unsophisticated children of the forrest strike at the hidden sensibilities of my nature. I see the flaming aureole in the Northern sky at night and know it is the glare from the cities' electric lights, and that under it Mayor Hewitt is wearily writing letters about the Subway Commission, and the directors of the Hudson River Road are trying to nominate Chauncey Depew, and the Lotos Club is listening to Colonel Knox, and half the population is thinking about Belle Urquhart without knowing why, and the other half is looking for a place in the Ramble to commit suicide, and Rosenfeld is writing another play, and the same procession goes up Broadway, and the same old dead heads are collected round Wallack's. In fact, the old clock goes on tick-tick just the same, and if I were up there I'd have to drink Moet and Chandon instead of apple-jack, and fall back to mushrooms from the inspiring dog.

You don't know how a taste of savagery lifts the soul. One can get tired of too much Rosenfeld and Potter and Sunday newspaper. One longs for the few large stars and the smell of the stable, and then one takes a hitch in his sinch, and rampages back to nature.

Sometimes the girls come down here, dear old nymphs of civilization, and I teach them to eat dog, and speak in the sign language. If you see Eloise Willis tell her this—she'll understand it—"Ag-ugh-ha-zamaka ta za gah." If you see Kate Forsythe ask her if she remembers the delightful moonlight gallop we had on two steers. Gah-za-to yah-bah she called me, and I was weak enough to look dreamily into her blue eyes and murmur, Shema ti-zah kay!

My boy, there are moments, when under the influence of nature, we utterly forget ourselves.

Sydney Armstrong, dear thing, doesn't take to the Piute tongue. "Ug-wag-oug-mug," I remarked to her. "Shuga-mucka tug wough," she simply replied, taking another spoonful of dog.

I never ventured any farther with her after that.

I have succeeded in introducing the Psyche knob among the squaws, and it is a great success.

If I were a manager I'd come down here and be private for a spell. You know, I suppose, that a manager is less a private citizen than anybody else—unless it be a leading actor. He has no secrets. The public discuss his bank account, his credit, his character, his underclothes, his family, as if they were all on exhibition. And sometimes they are. I should think stars would like to get out of the glare, occasionally, and bask in solitude. I should think Marie Jansen would like to lose herself in this crowd. If I were Kyrle Bellew, I'd want to crawl into a hole and get the part out of my hair and the curve out of my back, and put away my seven-button gloves, and rest. I should think they'd get tired of being stared at.

You see things clearer from this distance. I find my judgment clarified on a horse. I estimate Belle Urquhart more justly on a pony. I can see now that she is a stalactite of sweetness, breaking through a mist of voluptuousness. The dear adjuncts of her body all disobey the impulses of her soul. Her two great merits stand alone. She has a stupendous blandness that is auroral. Did you ever see a roll of sweet butter hurl back the lightning's stroke? Her words go up the ladder of her purpose, but her tones linger weakly at the bottom. Her voice welters in its own voluptuousness. I wish Belle would take a few lessons of Langtry or Potter.

I never saw this superb Roman Belle try to do something without feeling a strong desire to come up behind her and hit her with a club, just to wake up the dormant woman in her.

Well, I suppose she'll say now that I have. But that only shows that her speech is no more true than her action.

Au revoir. I must attend to my sinch and grease my saddle. Oi-a-gog, my dusky sweetheart, is calling to me from the spiced woods, and I must leave you, friends of the season past. NYM CRINKLE.



BENJAMIN R. MAGINLEY.

Edwin F. Mayo denies the report that his father intends to return to Davy Crockett next season. Frank Mayo will play The Royal Guard and Nordeck. If the managers insist on having Crockett, that will be given on certainties only. Edwin F. Mayo will continue to play Crockett as heretofore in conjunction with his new piece, Silver Age. He will open at Washington on Sept. 10.

Harry Courtaine rather cynically, though perhaps justly, remarks that as metropolitan managers nowadays seem to dictate the salaries of capable people, both on and off the road, and have brought them down nearly fifty per cent. from those of a year ago, he proposes to attempt his hand at farce-comedy next season, and make his own salary. Since, however, he has signed with Frank Daniels.

Several changes will be made in the cast of A Possible Case when it is next produced. It is understood that Georgie Drew Barrymore will take the place of Genevieve Lytton, that Mrs. Jay Rial will seek another engagement, and that Robert Hilliard and Edward Tannehill will be retired.

At the Theatres.

WINDSOR THEATRE—UNDER COVER.

THE PROLOGUE.

Jerry Jummel.....Geo. C. Boniface
Richard Arlington.....Henry Weaver, Jr.
Geo. Harley.....Ed. A Tannehill
Abel Santley.....Carl Smith
Dan.....Harry Gilfoil
Alice Arlington.....Helen Corlette
Zoe.....Loise Rial
Alma Harley.....May F. Stetson

THE DRAMA.

Jerry Jummel.....Geo. C. Boniface
Jasper Elliot.....Henry Weaver, Jr.
Dr. Albert Chester.....Ed. A. Tannehill
Abel Santley.....Carl Smith
James.....Charles Williams
Iva Elliot.....Stella Boniface
Stella.....Helen Corlette
Zoe.....Louise Rial
Mrs. Chester.....May F. Stetson

Under Cover, "a new and original emotional, sensational comedy-drama," by Charles Foster, who cunningly concealed his name from the play-bill until he saw how the kitten was going to jump, was produced at the Windsor on Monday evening to a fair house. It was the first production of the play on any stage, and there is no reason why it should be the last, for it has some strong points and two or three effective climaxes, and the story, though of the kind that usually insinuates itself into pieces of this character, without much claim to originality, is not altogether uninteresting. It is quite complicated, and, as told on Monday night by a lot of nervous performers, was not easily followed. The usual baby exchange business formed the basis of the plot, which expanded into boisterous and labyrinthian detail, until the confused auditor mentally inquired "which is which?" and gave up the solution as a bad job until a few words in the last act settled the business.

The omnipresent, genteel villain, played his usual conspicuous part; the worthy young man, whom a rich and a poor girl are in love with at the same time; the rollicking, devil-may-care Jeremy Diddler, who happens in at the nick of time to frustrate villainous designs and prove his claims to honesty and virtue; the polished and convenient lawyer who turns up at the right moment with the usual legal proofs of something or other; the irrepressible son of his father who makes his appearance in time to come into his legal possessions, etc., are the familiar characters that have been seen from "the green ages back" in pieces of this character, and which have significant prominence in Under Cover. For all that, there is a confessedly well-hatched interest in Mr. Foster's play that induces the auditor to remain till the end, to see what it is all about.

The company displayed much nervousness, and the piece was not given to any especial advantage on this account. George C. Boniface, the old-time Bowery favorite, acted the part of Jerry Jummel, the virtuous hero who was invariably on hand at all critical periods, with humorous unction, and elicited much applause. His drunken scene in the prologue, however, could be materially improved. Henry Weaver, Jr., in the dual character of Richard Arlington and Jasper Elliot, was stiff and unnatural; he may improve with frequent representations. Ed A. Tannehill showed earnestness as the young lover, but he did not look the part. He should take a few lessons in the art of making-up. To our mind the star of the piece was Louise Rial, who played the revengeful Zoe with a force and intelligence that elicited extravagant admiration, and stamped her as an actress of a high order. The difficult character could not have been placed in more capable hands. Stella Boniface, as the jealous Iva Elliot, displayed fine histrionic power, and was warmly applauded, as was also Helen Corlette as Stella, whose situations were all good, and she had the ability to take advantage of them. May F. Stetson in a small part was quite acceptable. The other characters were subordinate, and scarcely worth mentioning.

On the whole, the representation was clever, and when the actors are more familiar with each other and their lines and business, and the plot simplified a trifle, we have reason to believe Under Cover will meet public approval. The author was called out at the end of the second act, and nervously bowed his thanks.

Next Monday evening Edmund Collier will appear in his heroic repertoire, and on Friday evening he will be the recipient of a testimonial, on which occasion Julius Cæsar will be produced, when many volunteers will appear, including Thomas W. Keene, John Lane, and others.

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Mrs. James Brown Potter appeared on Monday night at the Grand Opera House as Pauline in the Lady of Lyons. An unusually fashionable audience filled the house. It would be very unfair to the lady to deny that she has profited much by the lessons of adverse criticism and the actualities of experience, and that she is developing ease of method with some show of power. A larger amount of detail was observable in her acting than those who witnessed her former performances in New York could have expected, and she gave the promise of progress which is always the outcome of persistent endeavor toward an artistic ideal.

Notwithstanding this advancement, which has nearly, though not quite, rubbed off the amateur quality from her work, her natural limitations are narrow and rigid. A small range of facial mobility is one of them. She is capable of smiling in tender, loving fashion, and to some extent she well expresses indignation and grief; decidedly her best example of facial expression was the gratified and friendly smile she bestowed upon the audience when she was called thrice before the curtain at the end of the fourth act. Perhaps her worst fault is an ever-present consciousness of self. In the second act this was painfully noticeable. She came on the stage, not as the regnant belle of Lyons but like a sickly girl in love with somebody and that somebody herself. In the tavern scene she became more animated and forcible and depicted her disgust of boorish rudeness with artistic realism. In the cottage scene she warmed up to the situation and gave it a satisfactory color. Though not very strong she threw a vivid animation into the varying phases of disappointment, fear, dislike and sense of duty which legitimately earned the triple recall it received. The excellences of her performance were principally a graceful sweetness and an absence of rant; its main defects were a conspicuous unevenness in the conception of the role. A notice of Mrs. Potter, without reference to her costumes, would be incomplete. In the garden scene she appeared in a dress in the style of the French Directory, in which all the monstrosities of short waists and puffed shoulders were exaggerated until the whole figure had a caricaturish resemblance to a topheavy "pocket" of hops. In the last act she wore a dress of soft black material covered with mica-like spangles, which was of very elegant and quiet beauty.

Kyrle Bellew played Claude Melnotte with the consistency to be anticipated in an actor of his experience, and with a full allowance of his pronounced mannerism of attitude. His dressing of the part in the first act was remarkably incongruous. His costume as the French peasant gardener was of crimson velvet, with a large silk Spanish sash all arranged in the style of an Andalusian bull-fighter's parade dress.

In an artistic sense, the best performance of the evening was that of S. E. Kellerd, whose Colonel Damas was well proportioned. C Fredericks as Gaspard was impassioned. Louis Baker as Beauseant, and Hart Conway as Glavis, while fairly satisfactory, did not by any means make what they might have made of those parts. George Conway as Deschappelles was decidedly unsatisfactory. He delivered his lines "trippingly on the tongue" truly, but with the monotonous regularity of the tape running off a stock exchange ticker. There was a somewhat similar fault noticeable in the otherwise fair acting of the part of Madame Deschappelles by Alice Brooks, and of Widow Melnotte by Minnie Monk. The small part of the Landlord was spiritedly acted by I. Martin. Next week, Called Back.

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The return of Richard Mansfield and his company drew a large audience to the Madison Square on Monday night. Dr. Jekyll and Mr. Hyde was the piece presented, and it met with a renewal of its former popular success Mr. Mansfield's performance has mellowed considerably since he was seen here last, and he was loudly applauded after all the startling situations in which the dual character participates. The supporting company is most efficient. The Agnes Carew of Beatrice Cameron, is as charming as heretofore, while Emma Sheridan as Rebecca Moor—the embodiment of rapacious greed and the antithesis of all womanly attributes—was forcible and dramatic to a degree. In a measure it is a fitting companion—counterpart to the still more repulsive character assumed by th star. Next week Prince Karl will be given, and during the present engagement it is Mr. Mansfield's intention, we are informed, to revive A Parisian Romance, which has never been seen at the Madison Square.

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The Thalia Theatre curtain rose Monday night amid the shouts and cat calls of a demonstrative gallery. The occasion was an exhibition of a person known by the pseudonym of Arizona Joe, who appeared in an alleged romantic drama entitled Black Hawks. It differed only in name from the most of the so-called border dramas. The same dime-novel hero made miraculous escapes and rescues to the delight and amazement of the small boy. The same tender maiden was placed in the most compromising situations and emerged unscathed. The same crafty villain and his band of highwaymen were introduced with more or less effect on the gallery. The company, including Arizona Joe and his four dogs, possessed no particular ability, and the less said about them the better. There is, unquestionably, a demand among street-urchins for this style of entertainment, and the want must naturally bring its supply; but that any person endowed with ordinary intelligence could sit through and enjoy four acts of trash of The Black Hawk order is hardly probable. Ada Gray next week.

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Lost in New York, which recently met with approval on the East side, opened the Summer season of the Bijou Opera House on Monday. The drama was well received by a large audience. Patrice, who is undoubtedly a very clever soubrette, played a New York waif admirably, and made an instantaneous hit. She received seven curtain calls. The rest of the company were satisfactory. The piece is up for a run.

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Hallen and Hart opened their second week at Niblo's on Monday night with an entire change of bill, which was gotten up on the excellent plan of strength rather than length. The bill included Walton and Edwards, Harry Kernell, Le Clair and Leslie, Ferguson and Mack, Baggesen, Harry Watson and Alice Hutchison, Pat Rooney, and concluded with the Big Four, Smith, Waldron, Martin, and Haley, all of whom were heartily applauded by the large audience.

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The Queen's Mate runs voluptuously along at the Broadway Theatre. Its attractive qualities show no diminution.—Muggs' Landing began an engagement at Tony Pastor's on Monday night, which was interrupted by the destructive fire of yesterday morning. A new farce-comedy entitled Going It was to have been produced there next week. — Nadjy crowds the Casino. It's a genuine hit.—The Still Alarm continues to exhibit its rivalry to the fire department at the Fourteenth Street Theatre. The drama possesses undiminished attractions for play-goers.—Natural Gas burns at the Fifth Avenue. The supply of fun is inexhaustible.—The Lyceum is still considered as good a place as any to go when one feels like enjoying a thoroughly good performance. —The Lady or The Tiger is making things pleasant for large houses at Wallack's.—A Chip o' the Old Block began a week's engagement at the People's on Monday.

The Giddy Gusher.



The way the weather has taken to behaving during the early part of Summer and the latter part of Spring should effect a change in the selection of certain days for important events. No longer should the first of May be moving day. No longer should decoration day and police parade day occur when the sky is leaking and the world under a cloud, hardly affording an excuse for living on it, and none at all for trying to make shows of ourselves out of it.

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You know, of course, how much I think of the works of nature and art to be found around High Bridge. What I think of the old Aqueduct bridge and the new Harlem bridge, and very high in my esteem is that fine body of men, the High Bridge police force. It was very sad to see them tramp off last week, freshly hatted, spotlessly uniformed, polished up till they shone in the gloom like the silverware on a dark sideboard, and witness their return, rain-soaked and mud-stained, after an exhausting afternoon, slipping and sliding through the streets of New York.

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High Bridge is a sort of stepping-stone to greatness in the police force.

They all leave here to become big things down town. We had a handsome young fellow up here as captain named McCullough. He took care of us beautifully one season or so, but they planted him on one of the most important precincts of New York and every few days we hear of some creditable thing the young captain has done. He's as sure of going up as one of the recently made bishops.

Then we had Conlin, dear to many of the theatrical profession, when, as a boy by the name of Peter Florence, he took charge of the destinies of the box-office of the Bowery Theatre. Young Peter's brother William had taken the stage name of Florence, and a good many people think very well of Billy Florence, even today. So Peter became for the nonce (does any one know what the nonce is?) Peter Florence. But going on the force he resumed his family name and High Bridge was very happy and tranquil under the regime of Captain Peter Conlin.

Alas! He attracted the attention of the kidnappers of Mulberry street. They twitched him off and made an Inspector of him.

* * *

Here now we are all more or less attached to Captain John Saunders, altogether the happiest-natured, sunniest-souled man who ever survived the cynical influence of service on the police. The hardness, the darkness, and the crime with which his profession has brought him in contact has glanced off and left no mark. He sheds a shower of misery as a duck does rain.

The ready tears start in his laughing eyes at a story of misfortune, and his hand goes to his pocket at the cry of poverty with so much alacrity that I hold John Saunders as one of the best fellows under the sun.

It's no credit for a man in the ministry, or a business man, to be sympathetic, and hang on to the freshness of his boyhood. But to come out of the ordeal of association with crime, and the vicissitudes of a life long companionship with a club, and yet laugh and cry with the jolly and miserable of his brothers, as John Saunders does, is a very remarkable record. Fully as remarkable as that for bravery and heroism has covered his broad breast with medals till the one he got the other day is carried under his arm.

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In September, 1883 Captain Saunders got an elaborate affair for saving eleven lives in about fourteen months. In October the Life Saving Benevolent Society recognized his heroism by a superb medal, and the next year after, more brave deeds drew from Congress a magnificent tribute in the same shape—a pound of gold medal.

Then he has the "honorable mention" one, given by the Police Commissioners last week, and a half dozen more.

As he marched off the other day, with all his jewelery on, I said: "Not for long, Captain John. The Mulberry street mob have their wicked old eyes on High Bridge. You won't be long among us."

I never see an important-looking man in a hurry leave the train and go skurrying wild-eyed for the police station but I get scared, believing they have come for the Captain.

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I notice Georgie Cayvan has been reading a paper before the Sorosis band on women in theatrical management. I don't know that the proceeding indicates the little lady's intention to tackle the box office for anything more than her salary, but I should hope she had sufficient regard for her comfort to stand on her hand. A very unenviable position is that of a lady manager. We have never had any very successful ones outside of Mrs. John Drew and Rosa Leland. The rest of the female theatre runners have always had men behind 'em, who just run out a female figure-head as the ship builders do on craft manned and commanded by dreadful men creatures.

It's going to be a very hot season for theatricals when Mrs. Greenpaint and Miss Powderpuff supersede J. M. Hill and A. M. Palmer.

When Teddy Saker died in Liverpool, some one suggested Mrs. Saker should continue the shop at the old stand. She had the same general views of management that dear Oakey Hall brought to bear on the *World*. He saved. He did all the work himself. He let this unnecessary man go. He dismissed another. He sat up all night, took his meals off the office desk and did the work himself.

Mrs. Saker jumped in, supported stars, and between whiles starred herself. The result was she nearly killed herself and had the privilege of seeing another place take hers.

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The female manager, if she is an actress, will always halt between Scylla and Charybdis. It's going to be the devil for her if her lady star doesn't draw, and it's going to be hell for her to see the other woman succeed. Oh, I know 'em!

The leading man will have a contract to disguise the tenderness existing between himself and the juvenile and emotional, and pay proper attention to the lady of the box-office. The critics will have a picnic. Winter and Howard are such settled fellows they can make up their minds on back seats. But that sweet thing in young men who writes for the New Rochelle *Bladder* must be down front, where Mrs. Manager can have him for ready reference.

And, oh! imagine the events of a first night, scenery sticking, actors imperfect, things going all wrong, as things invariably do. A shriek behind the curtain brings every one to their feet. It's fire, of course. The most of 'em smell smoke. The old man of the company comes before the curtain. "Is there a doctor in the house?" There is. It's a first night. Dr. Robertson is there. He goes in behind and rescues the manager from hysteria. The play proceeds. Another act. Another call for the doctor. The lady manager has been caught by the nose between two flats taking a peek at the proceedings of the leading man and the soubrette who wait to be "discovered" in scene two.

"All down for the last act," cries the call-boy. The juvenile lead is slapping the manager's hand. The first comedy is burning feathers. The heavy old man has run out to the nearest shop for a drop of the best, and the general utility is searching in the first old woman's room for a bottle of camphor she usually keeps there to preserve moths.

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These are some of the minor misfortunes arising from the woman in management. The suave, superior creature with hot and cold running water in her dressing-rooms, with pure plays on her stage, with no jealousy in her soul, with a constitution like iron, and a silver-plated tongue, and a brass-bound, copper-toed spirit of endurance is not yet born, and there are no indications that she is in the womb of time.

I guess we'll have to get along with J. M. Hill and Frank Sanger and the Frohman boys, and put up with Palmer and Duff for a few seasons more. We don't seem to be quite ripe for the woman in management, or else we are not quite green enough. There's a hitch somewhere. We won't change.

Well on in the afternoon of an August day, away out in a thinly settled part of the State of Wisconsin, I once watched a heavily laden market wagon turn off the road to make a short cut for home through a meadow.

The wild and woolly west was running over that year with agricultural triumphs, and this wagon creaked with its load of splendid vegetables. It was gorgeous with the crimson and gold of ripe tomatoes and slender carrots, the waving fringe of the heaped up corn, the vivid green of rotund watermelons made an exhibition of color that was very attractive to me.

A boy lowered the bars of the rail-fence and breast-high into the billows of riotous grass went the laden wagon. As it toiled along the warm wind sweeping across the meadow, broke it up into ripples and lines like a laugh, and as the wrinkles came and went on the broad expanse, I said to myself: "The sight of all this plenty pleases old mother earth—the meadow is smiling." The conceit amused me, and the scene was photographed on my mind.

I never met Ben Maginley in my life but the blended colors of that harvest-wagon and the laughing meadow of waving grass spread out again before me. The half heard song of an unfamiliar bird circling above trees, the woody scent of that Western country-road returned. He was so natural, so hearty, there was such a wealth of color and brightness about him. He had more of a rich, ripe harvest in his voice and soul than any man I knew. The kindly grip of his cordial hand, the flash of his smiling mouth and twinkling eyes, made Union Square the laughing meadow of old Wirconsin, and he always recalled the picture I have described.

Dear old boy, it's sad to think that never again in cordial greeting my hand will lie in his. I wandered up Broadway Monday and looked into many a friendly face—the always amiable and attractive one worn by Harry Dixey, the saturnine and clever one of Hermann, benign and genial Frank Mordaunt, aloft, removed from sordid earth, the countenance of my beloved Hopper, very much nearer mundane affairs the bronzed features of dear Jack Riley, then the seductive tones of that broth of a boy, Boucicault, brought me face to face with his elegant authorship.

Honest, reliable Jack Studley lifted a hat that showed me a shining sphere, and one of the loves of my life, Jim Collier, aired for a moment his glistening crown. But all the time I looked and laughed, and returned the grasp of good fellowship with which, thank God, so many dear boys greet me. I was thinking of the broad, kind, ready hand turned to stone, resting heavily on the marble breast of Ben Maginley; of the merry eyes closed forever on the faces he loved; of the dear, bald head lowered in the grave.

Oh, Mother Earth! be very good to him, for he had much of you in his nature—so much that breeze-swept billows of meadow-grass will always bring the memory of his face, and the rich, ripe harvests with which you reward the world will always recall the life and friendship of Ben Maginley to

THE GIDDY GUSHER.

Gossip of the Town.

Herbert Archer sails for England on the 16th inst.

John H. Russell sails for Europe on Saturday on the *City of Rome*.

Max Freeman has been re-engaged for the Casino for next season.

Fred. Everill, of Miss Coghlan's company, sailed for England on Tuesday.

The McCaull Opera company closed its season in Washington on Saturday night.

Zelie de Lussan, of the Boston Ideals, sails for Europe on Saturday on the *Etruria*.

The road season of Natural Gas will open about the middle of August in the West.

Herbert Kelcey has been re-engaged for the Lyceum Theatre company for next season.

Morton Selten has been re-engaged for the Rosina Vokes Comedy company for next season.

The Royal Mail is the next tank play to go on the road. It will be produced next season by H S. Taylor.

William F. Owen, late of Modjeska's company, is located in Boston, teaching the young idea how to spout.

Fred. de Belleville has been engaged to appear in Called Back at the Grand Opera House next Monday night.

Clarence Fleming, manager of the Rosina Vokes comedy company, sails for Europe on the 27th inst. by the *Adriatic*.

Leonard Grover is writing a new play for Louise Rial, in which she proposes to star under the author's management.

Harold Russell has been engaged for the stock company of the New People's Theatre for the months of June and July.

Gustave Amberg has secured the lease of the Thalia Theatre from Wm. Kramer for five years, at an anual rental of $15 000.

Fanny Leslie, the English actress, is reported to have accepted an offer to start this Summer on a tour of Australia and this country.

Frank M. Burbeck has been re engaged by J. M. Hill for A Possible Case Company of next season. Mr. Burbeck will spend the Summer in the Highlands of New Jersey.

Harriet Ford has been engaged for the role of Mary in Called Back to be produced at the Grand Opera House next Monday night under the management of W. H. Mathews and Nelse Roberts.

Among those who sailed for Europe on Saturday last were Miss Boucicault and Mr. and Mrs Edward Lloyd, who took passage on the *Aurania*; Sadie Martinot, who sailed on *La Champagne*, and Townsend Percy, who crosses on the *Elbe*

Nick Roberts, the well known variety manager, and a member of the defunct firm of Hayden, Dickson and Roberts, has gone to California to embrace a more congenial occupation. He is going into the bill-posting business.

M Ossipoff is the name of a new divinator, or mind reader who is about to mystify Bostonians. He is said to be really wonderful. He goes into a hypnotic state and tells people exactly what they are thinking about He inserted himself in an advance agent's mind last week, and immediately went off into convulsions. It took him nearly two days to recover.

The Actors' Order of Friendship met at its rooms at the new Broadway Theatre on Sunday last and elected the following officers: Louis Aldrich, President; Frank W. Sanger, Treasurer; James E. Wilson, Secretary and Alexander Fisher, Assistant Secretary. Board of Trustees—Louis Aldrich, Frank W. Sanger, Frank G. Cotter, Archie Cowper and Charles S. Dickson. W. J. Lemoyne presented the order with the shackles and handcuffs worn by James W. Wallack as Fagin.

The Fund's Anniversary.

A NOTABLE GATHERING AND MEMORABLE EXERCISES—THE SPEECHES OF PRESIDENT PALMER, ROBERT G. INGERSOLL AND DION BOUCICAULT.

The seventh anniversary of the Fund at the Madison Square Theatre on Tuesday afternoon was perhaps the happiest and brightest occasion our profession has ever enjoyed. Long before the hour at which the commemorative exercises were announced to begin—four o'clock—the neighborhood of the little playhouse in Twenty-fourth Street wore an animated appearance.

Such a procession of celebrity, talent and beauty as is seldom seen trooped down from Broadway to the portals of the theatre, and such a general shaking of hands and exchanges of pleasant salutations between actors, actresses, managers and playwrights took place as gave the event the flavor of a mammoth family re-union.

And such, indeed, it was in one sense. The stalwart sons of Thespis, the queenly daughters of Melpomene, and the fair children of Thalia, together with all the professional sisters, cousins, aunts, and other relations met under circumstances that will not be so rare, let us hope, in the future as they have been in the past.

When the orchestras of the Casino and Madison Square, combined under Frank Howson's direction, and perched in the upper gallery, began the programme with Mendelssohn's overture to "A Midsummer Night's Dream," the interior of the theatre presented an aspect that was both notable and picturesque. From the stage to the doors of the parquet, in balcony and boxes, there was lumped such a mass of dramatic merit as justified the assertion, made by the famous orator of the day, that of the many audiences he had faced in his time none ever contained such a collectively great representation of talent.

It was an assemblage of which every member of the Actors' Fund, every man, woman and child in the profession, and every person connected in any capacity with the stage might be proud. It was an audience which demonstrated its sympathy and appreciation in no grudging fashion when the utterances of the several speakers called for hearty response either in applause or laughter.

Grouped about President A. M. Palmer, who looked handsome and impressive, were Col. Robert G. Ingersoll, Dion Boucicault, W. J. Florence, Dr. T. S. Robertson, Henry C. Miner, Harrison Grey Fiske, Col. William E. Sinn, Edwin Knowles, T. W. Keene, Clinton Farrell, Frank B. Murtha, Hon. A. J. Dittenhoefer, John P. Smith, William Henderson, Harry Watkins, J. H. Magonigle, Uncle Ben Baker, Horace McVicker, I. Fleischmann, Tony Pastor, Dr. Taylor, Dr. Hoyt, Dr. E. M. Phelps, E. G. Gilmore, and Marshall H. Mallory. There were also three ladies—Mrs. Augusta Foster, Dr. Lizzie Safford Gillespie, and Mrs. Jean Davenport Lander. The boxes were occupied by Mrs. Robert G. Ingersoll and the members of her family; Lotta, and Mrs. Crabtree; Mrs. Rosa M. Leland, Mrs. Dion Boucicault and Laura Bellini.

When the overture was concluded President Palmer arose and advanced to deliver his annual address. It was some moments before he could begin, for the house resounded with prolonged applause—a merited recognition of the unremitting devotion, fidelity and ability which he has brought to the administration of the responsible and important office that he has continuously filled for several years. When silence was finally obtained Mr. Palmer proceeded to speak as follows:

Fellow Members of the Actors' Fund Association—Ladies and Gentlemen: We meet here to-day to celebrate with appropriate exercises the seventh anniversary of our organization as a society. Hitherto our annual meetings have been purely of a business character. For that reason, perhaps, they have failed to excite that general interest among the members of our profession which those who have the welfare of our society at heart are anxious should be evoked by its recurring anniversaries. It has been deemed expedient, therefore, by your trustees, to arrange for every fifth day of June hereafter, two meetings—a business meeting of the members in the early part of the day, at which officers for the year are to be elected and other business called for by our by-laws is to be transacted, and a more general meeting in some public place at a convenient hour in the afternoon, where with speeches and with music we may commemorate the day upon which this, the representative benevolent association of the dramatic profession in America, was founded. In this season of the year when, from almost every quarter of the Union, actors and actresses gather in the metropolis, it would seem fitting and proper that an occasion should be afforded them for meeting together in a public way, and I think you will all agree with me in saying that, for the most charitable profession on earth, there could be no occasion more appropriate than that which celebrates the organization of their own great charity. Other professions have their annual and semi-annual assemblages for the purpose of pleasant, social intercourse, or for devising ways and means to promote their common interest. It cannot be doubted that they gain much from these meetings, both in the demonstration of their numbers and the power which they are thus enabled to make, and in that feeling of confidence and unity which such a demonstration is likely to engender among all their members. I would have my profession follow, in this respect, the lead of other professions. I would have them learn what they have never yet seemed to know—the power there is in professional unity. I shall sincerely hope that this meeting may serve, in some degree, at least, as a means to that end, and that it may be the forerunner of others and more important gatherings to which you will all look forward with pleasure, and from which you will go away strengthened and encouraged, not only as individuals but as members of a guild, the dignity, power and influence of which you will always feel bound to maintain.

My part in this day's proceedings is simply to call your attention to the work accomplished by our Fund since its foundation and to give you a brief account of the things accomplished by your Board of Trustees during the past year. The record I have to present is one of progress and increased usefulness in all the departments of charitable labor to which our Fund is devoted. As the years go on, we who are most actively engaged in this work, realize more and more not only how wide and ever widening are the opportunities presented us for doing good to the unfortunate members of our profession, but also what fortunate men we are in having been selected to be the dispensers of a great profession's bounty. For my own part, I never affix my official signature to the weekly requisitions upon our Treasurer without a feeling of thankfulness, sincere and deep, that it is my lot to be the executive officer through whom relief goes to our sick and suffering brothers and sisters. I believe this feeling is shared by every officer of the Fund, and if there comes back to us, as there often does, from some sick chamber in the distant West, from some poor home made momentarily brighter by our efforts, from some hospital ward in the crowded metropolis, a blessing, heartfelt and warm, we are repaid and more than repaid for all our labors.

"And do you think," said the poet Goethe to one of his beneficiaries who had written him to say that he could never repay him for all his bounty, "do you think that your tears and blessings go for nothing?" He who has must give, not bless; and if the great and rich have divided between them the goods of this world, Fate has counterbalanced these by giving to the wretched the powers of blessing, powers to which the fortunate know not how to aspire.

WORK ACCOMPLISHED.

A recapitulation of the work done by the Association since its foundation six years ago, shows that there has been paid out for relief, burials, medicines, hospital charges and other necessary expenses, the sum of $95,853 53, or an average of $15,975 53 for each year. During that period there has been paid into our treasury the sum of $146,301.19, or an average of $24 383 53 for each year. The number of persons to whom relief has been afforded during this time is 1,509, and the number buried by us is 332.

The Secretary's report for the year just closed shows that relief has been furnished to 276 persons, the largest number ever helped by us in any one year. Among these were 203 actors and actresses belonging to the dramatic, operatic and variety stages, 5 minstrels, 2 ballet girls, 3 dancers, 12 musicians, 1 stage manager, 3 scenic artists, 2 circus performers, 1 helper, 8 wardrobe keepers, 6 door keepers, 12 machinists, 5 agents, 8 property men, 3 authors, and 2 managers. The number of burials paid for by us is 48, of which 24 were in New York, 4 in Philadelphia, 1 in Hudson, N Y, 1 in Albany, 1 in Newark, 6 in Boston, 1 in Buffalo, 1 in Troy, 1 in Providence, 1 in Detroit, 1 in Mecca, Ohio, 1 in Jersey City, 1 in Salt Lake City, 2 in Chicago, 1 in Toronto and 1 in Lancaster, Penn. The money paid out for these purposes, with other necessary expenses, is about $15,000, a sum much greater than we have ever been called upon to expend during any previous year in our history. The Fund has the services of fifteen physicians, seven of whom are located in New York and Brooklyn. Dr. Robert Taylor still continues as Physician-in-Chief. These noble men attend to the wants of our invalid beneficiaries without any remuneration or hope of remuneration, and oftentimes to the sacrifice of their own interests. Some idea of the extent of their labors in our behalf may be gained from the fact that in New York and Brooklyn alone they have made, during the past year, 1,243 visits to our patients.

READING-ROOM AND DRAMATIC BUREAU.

The reading-room, at No. 145 Fifth avenue, has been maintained with gratifying success. During the last quarter of the year the Secretary has kept a daily record of the number of persons who have used the room, with the following result: Number of visitors in March, 2 564; average per day, 95. Number of visitors in April, 6,257; average per day, 250. Number of visitors in May, 7,415; average per day, 322.

The marked increase in April and May is due partly to the re-establishment of the Dramatic Agency, but it is nevertheless certain that our rooms are becoming what we have always hoped they would be—the headquarters in the metropolis for the members of our profession who are enrolled upon the books of the Actors' Fund Association. A large number of newspapers and all the leading magazines are here kept on file, and a library has been established to which during the year donations of books have been made to the extent of 120 volumes. In this connection I take occasion to say that the proposed establishment of another dramatic library in this city by another organization, has not caused your trustees to change in any way their plan to found and maintain in connection with our Fund, a good dramatic and general library, which shall be within the reach of all (even the humblest) members of our profession. This plan will, necessarily, not be fully developed until we are finally located in our own house, but we shall, meanwhile, be glad to receive from our friends, contributions of books, pictures, bills of the play, theatrical curios and other material of interest.

It was announced to you last year that the Dramatic Bureau had been, after a trial of some months, temporarily suspended, but that we hoped for its speedy re-establishment. Early in the Winter the Board took action upon the matter by the appointment of a Dramatic Bureau Committee, which was added to our list of standing committees, and to serve upon which Messrs. Louis Aldrich, H. C. Miner and William Henderson were appointed. These gentlemen were instructed to carefully investigate into the advisability of re-establishing the Bureau, and, above all, to ascertain, as far as possible, the views and wishes of the members in the matter. They were also directed in case they should decide to re-open the Bureau, to prepare a complete set of rules for its government. As the result of their labors the Bureau was re-established and opened for business on the 2d day of April last, under the management of Mr. J. J. Spies. A fair arrangement as to compensation was made with that gentleman, and a rate of charges established which is, in all respects, most favorable to the actor. By the contract with Mr. Spies and under the rules adopted by the Board, the entire control of the affairs of this Bureau is in the hands of the Committee which, under the faithful and intelligent chairmanship of Mr. Louis Aldrich, will be sure to secure to all who patronize it the fairest and most liberal treatment. It only remains for the members of the association to give their patronage to this new departure of the Fund in order to make it a very great success. It can be, with your help, so built up that it will not only be a lasting benefit to you, but will also be a source of considerable revenue to our treasury. There is no charge to members of the Association for registering, and the percentages charged are much lower than those charged by the outside dramatic agencies. I earnestly beg all who hear me to lend their influence and their patronage to help sustain this final effort on our part to benefit, in this practical and useful way, the hard pressed workers in our profession.

RECEIPTS AND MEMBERSHIPS.

The report of the Treasurer shows a total of receipts for the year, including last year's balance, of $42,324 08, and a total of expenditures of $25,580 98, both items being greatly in excess of any similar items in previous years. Of the expenditures $5,176.26 is to be charged to the purchase of additional lots in Evergreen Cemetery. The total amount in our treasury, including United States bonds, is $51,118 10.

The amount received for membership has increased considerably over last year. The number of members who have paid their dues to date is 1198, as against 1046 reported at our last annual meeting. There are still upon our books, however, a great number of persons (something over 2,000) whose dues are unpaid. By the recommendation of the membership committee, the trustees have adopted a plan whereby all memberships fall due on the first day of July in each year, and it is hoped that this uniform day of payment will insure promptitude and regularity upon the part of all who are enrolled as members. During the ensuing month notices will be sent out by the secretaries to all who have ever been members of the Fund, and they may, without regard to past obligations, renew their membership on the first day of next July, by the payment of $2 each. I am certain that, despite the fact that our benefactions are not limited to members, and that the only privileges members have over others is the use of our rooms, the use of the Dramatic Bureau, and the power to vote at our meetings, there still ought to be and doubtless is, enough good feeling and interest in the Fund, upon the part of the profession generally, to swell our membership to several thousand. The amount received for life membership is $350. Three honorary members were elected during the year—the Hon. A. J. Dittenhoefer and Hon. W. R. Grace, and the Rev. Dr. Houghton.

DONATIONS AND LEGACIES.

The Fund has received this year no important donations or legacies. The Morlacchi legacy, reported last year, has not been paid into our treasury, owing to the unexpected difficulties which the executor has encountered in settling the estate.

THE LICENSE MONEY.

Contrary to our expectations, the Board of Excise and Apportionment failed to increase their appropriation to us this year over the amount given us last year, and we received accordingly only $9,000 from that source. I am assured, however, that it is the sense of a majority of the Board that we should have at least one-half the total amount paid into the City Treasury for theatrical licenses, and that next year we may count upon this proportion of that money, which will make our share about $15,000.

BENEFITS.

The benefits for the year have netted us the sum of $11,205 62, a slight falling off from last year. Of this amount $4,771 10 was contributed by New York, $1 981 22 by Manchester-by-the-Sea, $1,214 50 by Albany, $738 by Philadelphia, and $2 631 by Boston. In this connection I wish to say that the Boston benefit was largely planned and made successful by our great tragedians, Booth and Barrett, and that they have volunteered to give us another benefit in the early part of next year, which they believe will be still more successful. The discouraging feature about this benefit statement is, that the great cities of the West and South continue to be wholly unrepresented in the list of our contributors. Although they never fail to call upon us when anything is wanted, the managers in those cities seem never to think themselves called upon to make the small sacrifice of time and trouble necessary to set apart a day and arrange a programme sufficiently attractive to secure for us a few hundred dollars. It is not absolutely necessary that the Fund should have a benefit in such places as Chicago, St. Louis, San Francisco or New Orleans every year, but it ought not to be, and it cannot be, if its trustees are to be constantly called upon for help by those cities, wholly neglected. I have called your attention to this discouraging feature of our benefit statement, but it has an encouraging feature which must not be overlooked, and that is in the fact that considerable more than one-third of all the money accruing to us from benefits this year was raised by the unselfish but most effective efforts of three women—Agnes Booth, Mrs. Langtry and Mrs. Leland. I say this is encouraging, because I count any institution in which women take an active interest, as being on the way to lasting success, and I regard the advent of these women into our corps of workers as an era in our history. Mrs. Booth's arrangement of the charming out-of-door performance of As You Like It, at Manchester by-the Sea, Mrs. Langtry's devotion of one afternoon's receipts at the Fifth Avenue Theatre to our use, and Mrs. Leland's selection and carrying out of a programme which attracted in the small city of Albany an audience sufficiently large to give us a sum nearly twice that received from the great city of Philadelphia, are acts to be remembered and examples to be emulated.

LADIES' HOSPITAL COMMITTEE.

Following this let me call your attention to a most interesting feature of our work, in which women are also engaged, and which has been inaugurated during the past year. I refer to the appointment last Winter of a committee of lady members to visit the sick under our care. This committee, consisting of Mrs. Carl Haswin, Mrs. Antonio Pastor, Alice Brown, Agnes Proctor, Helen Ottolingui, Mrs. Carrie Jamieson, Blanche Weaver, Adele Clarke and Mrs. Louise Eldridge, have, since their appointment, made regular visits to all the invalid actresses under the Fund's care in New York and Brooklyn, and in many cases have supplied the patients with needed delicacies. The Chairman of our Executive Committee made a most excellent suggestion in a recent communication to the New York *Herald*, which would, if carried out, be of the greatest service to these benevolent ladies in their work. I allude to the request made that actresses should send a portion of the flowers bestowed upon them to our invalid beneficiaries, and I venture now to second Mr. Miner's appeal. The members of our visiting committee would, I am sure, most gladly be made the almoners of these gentle gifts, always welcome in any house, but doubly welcome in the cheerless ward of a New York hospital.

ACTORS' BURIAL PLOT.

Our burial plot in Evergreen Cemetery has been enlarged during the year by the purchase of thirty-three additional lots, at a cost of $9 900, of which $5 000 has been paid. These, together with the original plot, makes a total of forty-three lots, which will be amply sufficient to meet all our needs for many years to come. Your trustees felt it incumbent upon them to secure this ground while it was obtainable at a reasonable figure, although they were not able to pay for it entirely during the current year. The number of interments in our plot is already thirty-eight.

ACTORS' HOUSE.

At the last annual meeting the subject of purchasing a house for the use of our association, to be known as the Actors' House, was, after much discussion, referred to the Trustees, with full power to select and purchase a suitable building. At the first meeting of the Trustees thereafter a committee was appointed consisting of Messrs. Henderson, Miner, Tompkins, Gilmore and Mallory, to make proper inquiries and to recommend a building to the Board should a suitable one be found. These gentlemen have held many meetings during the year and have discussed many sites, and at last have determined to recommend the purchase of a building now owned and occupied by a prominent club in this city. This building is in every respect suited to our purpose. Its location is central and convenient for the profession, and it can be purchased for a sum entirely within our means. Unless some unforseen thing, therefore, occurs to prevent the consummation of the negotiations now going on between our committee and the committee of the club, your Trustees will be enabled to open this house for your use sometime during the coming year. Let us hope with the increased facilities which this building will afford us, we may not only carry on more perfectly the great charitable work committed to our charge, but may also fulfill those designs for advancing the business interests, the comfort and the intellectual improvement of our members which we have had so long in contemplation.

CONCLUSION.

One of the greatest Americans and one of the greatest actors who ever lived—Edwin Forrest—in that memorable will of his, bequeathing a magnificent property to the use of the profession he loved so well, made use of these words: "They (my executors) will also remember that my professional brothers and sisters are often unfortunate, and that little has been done for them, either to elevate them in their profession or to provide for their necessities under sickness or other misfortunes." As I look back, my friends, over what has been accomplished by us in the past six years, I cannot help feeling that we have done much to remove the cause which led, and justly led, to the great actor's complaint. We have gone beyond, far beyond the scope of his vision or of his hopes. We have, I trust, solved that problem toward the solution of which he only felt his way as a man gropes in the dark. We have established a practical, useful, everyday charity, the operations of which are as broad as the continent. Not only does our Association stand ready, with open purse and willing hand, to provide for the necessities of actors and actresses under sickness or other misfortunes, but it also provides, as you have seen, for all persons under like circumstances, who are in any way connected, no matter how humbly, with the business of amusements. And not only does it do this, but it charges itself with the duty of providing, by every means in its power, for the elevation, the intellectual improvement, and the happiness of all members of the profession who may come within its influence. I have said that its operations are broad. By one of its unwritten but nevertheless imperative laws, they are also secret. Its list of beneficiaries is unknown at this moment even to many of its own trustees. Its extended help is not an ostentatious display of the liberality of one man or of one set of men. It is the help extended by the entire organized profession of America to its own unfortunate members, in the strict fulfillment of a well recognized duty. It is no one man's charity, it is all men's charity. I pray that you will so regard it, and that its blessed work will go on so long as sickness, or pain, or poverty endure.

The President's succinct and able statement of the year's work was listened to most attentively, and punctuated with hearty applause. The showing made by the Fund since the last annual gathering was of such a glowing nature as to cause the utmost enthusiasm. As Mr. Palmer took his seat the preliminary acclaim was duplicated, and it did not subside until he had risen and bowed.

When the orchestra had excellently rendered Meyerbeer's "Fackeltanz in B Flat," the President introduced Colonel Ingersoll. The house broke out in a roar of welcome, which continued for what seemed to be several minutes. The great orator was evidently much gratified by this marked evidence of his popularity among the profession, for he bowed, and his kindly face expanded into a happy smile. The Titan thinker was in complete sympathy with his listeners and they with him. Ingersoll is an artist as well as a genius. His points are made with unerring skill and accuracy. His word pictures are painted in rich, warm colors that entrance and delight. His humor is unctuous, his delivery as forcible and original as his methods of thought. He appeals alike to the heart and to the imagination. He is at once poetic, eloquent, humorous, epigrammatic. His sincerity, his utter absence of affectation, his honesty strike straight to the sympathy and the understanding. While he spoke for nearly half an hour, occasionally referring to a few notes which he held in his hand, the house was completely swayed by the magic of his magnificent oratory. They applauded and laughed until they were tired. It is safe to say no more enjoyable speech ever fell upon actors' ears.

Mr. President, Ladies and Gentlemen: I have addressed, or annoyed, a great many audiences in my life and I have not the slightest doubt but that I stand now before more ability, a greater variety of talent, and more real genius than I ever addressed in my life.

I know all about respectable stupidity, and I am perfectly acquainted with the brainless wealth and success of this life, and I know, after all, how poor the world would be without that divine thing we call genius—what a worthless habitation if you take from it all that genius has given!

I know also, that all joy springs from a love of nature. I know that all joy is what I call Pagan. The natural man takes delight in everything that grows, in everything that shines, in everything that enjoys—he has an immense sympathy with the whole human race.

Of that feeling, of that spirit, the drama is born. People must first be in love with life before they can think it worth representing. They must have sympathy with their fellows before they can enter into their feelings and know what their heart throbs about. So I say, back of the drama is this love of life, this love of nature. And whenever a country becomes prosperous—and this has been pointed out many times—when a wave of wealth runs over a land—behind it you will see all the sons and daughters of genius.

[*Continued on Page 6*]

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PROVINCIAL.

BOSTON.

The Summer season at the Boston Theatre was inaugurated Monday evening by the initial performance of Annette, the Dancing Girl, by the Ullie Akerstrom co. Miss Akerstrom is a young Swedish actress, bright, versatile and charming, and is new to the Boston public. She has added to her co. three or four favorite Boston actors, who have prominent parts in the piece. The play, as a play, has no special merit, but serves admirably to exhibit Miss Akerstrom's abilities in song, dance and recitation.

At the Hollis Street, Harrigan's Pete is drawing splendid houses, and the two weeks of its run will be all too short for the multitude of the actor-author's admirers in this city. Mr. Howells made Harrigan fashionable by his famous indorsement two or three years ago, and to go to see him is now "quite the thing."

Jim the Penman is still running at the Park, the present week being an extension of the regular season. The piece, next Saturday, will have been played seventy-eight times at this establishment, making the greatest number of representations ever given any one piece on the Park stage, The Banker's Daughter standing second.

Kellar, the magician, is at the Museum, with a bundle of novelties never before exhibited in Boston, among them Echo, the automaton, and with assistants in the person of Nana Sahib, the Hindoo sorcerer, and M. Osipoff, the Russian mind-reader.

The Merry War is in its second week at the Grand Opera House, and is doing an excellent business.

The Bijou stage is occupied the present week by James Herne's Irish drama, Jerry's Strategem.

It is a week of benefits at the Howard, no less than four being announced. The performances in each case is special, and is made up of a great diversity of attractions.

The doors of the Globe are closed for the Summer.

Items: There is a talk of the Windsor Theatre being remodeled and changed somewhat in character, but the matter is not yet definitely settled.—James A. Hearne comes to the Park Theatre next Monday for a brief season in his new play, Drifting Apart. The house will close June 23. James Burrows, who for twenty years has been one of the "old reliables" of the Museum, has been engaged by Richard Mansfield for next season.—William Seymour, late stage manager of the Museum, after a long rest will go to New York, where he has been engaged by French and Sanger to stage their productions at the new Broadway Theatre.—Charles Gayler's melodrama, Lights and Shadows of New York Life, comes to the Howard June 11.—Musical Director Bendix, of the Globe orchestra, has been re-engaged for next season.—John Fitzgerald Murphy, a young dramatist of eighteen, has written a play called The Shamrock and the Rose, which is to be brought out at the Dudley Street Opera House on Thursday evening of this week with a good co.—Frank Lander, late of the Maude Banks co., is to join that of Mrs. James Brown Potter.

CHICAGO.

There was nothing particularly new at the theatres, and the close of the week ended the season at three of the houses, the Columbia, People's, and Academy of Music, winding up with Mrs. Potter, Hattie Bernard-Chase, and The Rajah respectively.

At the Opera House, Robson and Crane are still drawing tremendous audiences, and the admirable comedy is nightly received with great applause. This is the last week, and on Tuesday, 12, the extravaganza, Cinderella, will have its initial production in this country. The co. is hard at work rehearsing, and it promises to be one of the finest spectacles ever put on the stage.

Paul Kauvar, Mackaye's powerful drama of the commune, has had fine patronage at Hooley's, and will be seen for one more week, when The Corsair will be put on for the Summer season.

The Hicks-Sawyer Colored Minstrels had fair patronage at the Grand, and the performance is original and clever. This week Barry and Fay in McKenna's Flirtation. Steele Mackaye's new drama, A Noble Rogue, will be presented 11, for the first time. The cast will be substantially the same as now appear in Paul Kauvar, and the intention is to produce the play as perfectly as possible, so that if it proves a success it may be taken to New York. Mr. Mackaye has lots of friends here who wish his new drama the best success. The principal part is a gentleman rogue, who is not a ruffian, but robs and swindles with the air of a Chesterfield, and is proud of his record.

The Comedy Co. at McVickers, which has been giving very excellent performances of old plays, close the season with a capital bill this week, including Ladies' Day at Our Club, said to be a new comedy by Burnand, and The Critic. Annie Pixley 11, and on the 25th the comedy co. returns and produces D'Ennery's new drama, The Chevalier.

Mrs. Potter and Kyrle Bellew had a fairly prosperous week at the Columbia, a great many people going out of curiosity to see the beauty of the star and admire her wardrobe. Mrs. Potter cannot act, but she is so earnest, and shows such an inborn refinement of treatment in all she undertakes, that one can find pleasure in seeing her at all times. The theatre now closes for repairs of a most extensive character, and will open in August an entirely new place. Manager Morton promises to bring the house back to its old time standard of popularity.

The People's Theatre closed a remarkably prosperous season of forty-one weeks with a profit of $25,000 on the books. Most of this sum will be spent in re-modeling and refitting the interior, so that a new and handsome theatre will be opened on August 18. It is to equal any of the theatres for comfort and convenience, and prices are to range from $1.50 to 25 cents, a slight advance on the old prices, but warranted by the class of attractions that will appear. Geo. W. Reed, the assistant manager, and one of the best business managers in the country, as well as a genial fellow, goes to New York at once to close some contracts.

The Main Line, with Etta Hawkins in the leading part, had a good week at the Haymarket. The play is one of the most interesting and entertaining of the later drama, and with Miss Hawkins will prove a good card. This week After Dark by the Webster-Brady co. Duncan Harrison's new Irish play, The Paymaster, 10.

The Waverly is having excellent success, good-sized audiences attending the Dunlap Opera co. performances of Beggar Student. Prince Methusalem this week.

May Blossom did well at the Windsor. Ranch King this week.

Items: Manager Shelby severs his connection with the Academy from this date, and it is rumored he will go into the circus business. W. S. Kusely, who has been with Mr. Shelby for a number of years, has gone into the amusement business for himself, with a tent show, having a trained horse entertainment. He is meeting with success.—A disagreement has arisen between the gentlemen interested in the management of the Chicago Opera House, and a great deal of curious gossip in local theatrical circles is the consequence. According to a local newspaper, it seems that the original lessees and stockholders of the theatre, John W. Norton and Co., were John W. Norton, one half; David Henderson and James H. Meade, one-quarter each, Mr. Henderson being the local manager. At the end of the first year the theatre, which had much to contend against, was about $7,000 behind. Early in the second year W. S. Eden became indirectly interested in the house, and subsequently, through the solicitation of Mr. Henderson, became the purchaser of Mr. Norton's stock, giving his notes, four in number, for $10,000, which he subsequently met out of moneys derived from his private business. Under the new arrangement Mr. Henderson became sole manager of the theatre, Mr. Meade attending to business in New York, Mr. Eden having only an advisory voice in the control of the house. When The Arabian Nights was produced last Summer a large expense was incurred, and most of the ready money required was furnished by Mr. Eden, neither Mr. Brooks nor Mr. Thompson, both interested in the production, having the necessary amounts. The burlesque had a very successful run, and brought the house out about even on its season. It was then taken to New York for a season at the ill-omened Standard Theatre, where it was played to a persistent loss. There was also a series of losing attractions at the Chicago Opera House, and the unavoidable drafts upon Mr. Eden, the moneyed man of the firm, became so burdensome that he insisted on a change. Therefore he and Mr. Henderson bought out the interest of Messrs. Brooks and Thompson, reduced the expenses of the company nearly one half, and Mr. Eden took personal management of the company, subsequently buying Mr. Henderson's interest. From that time the company made money, Mr. Eden making a total profit of $12,000 in five months. But the business transactions incident to the change in the management of the burlesque, gave rise to unpleasant differences between Mr. Henderson and Mr. Eden, intensified by the intervention of a note for $1,000 to be paid in bank, and the declination of Mr. Henderson to allow Mr. Eden's company to play at another local theatre, on the ground that, as a partner in the Chicago Opera House, he was bound not to play against the interests of his own house. Finally when Mr. Eden closed his season with The Arabian Nights, selling the piece to an Eastern manager for $4,000, he returned to Chicago with a proposition to Mr. Henderson to sell or buy as to the one half stock in the Chicago Opera House. Naturally Mr. Henderson was unwilling to sell, being more than ever anxious to retain control of the theatre, so he expressed a determination to buy. Mr. Eden was asked upon what terms he would sell, and answered that he would take $5,000 in cash and notes for $10,000 covered by mortgage and leasehold, and payable within one year. Mr. Henderson agreed to these conditions, and has this week in which to make the payment, Mr. Eden declaring that he should apply to the courts to have the house put into the hands of a receiver in default of settlement within the time allowed. This is the present status of the case, and Mr. Henderson is confident of his ability to raise the money within the stipulated time. The lack of ready money is to be explained in the heavy expense to which the house has been put lately; and the acceptance of Mr. Eden's terms will place the theatre in such a position that the curtain will rise on The Crystal Slipper to the music of a $35,000 indebtedness. This is a large sum to be cleared away by the earnings of a single season, but if the new burlesque is a substantial success, as Mr. Henderson believes it will be, not only may that debt be cleared up, but the theatre can enter upon its next regular season with a handsome balance to its credit. A great deal depends on the success of The Crystal Slipper, however.

SAN FRANCISCO.

May 29.

The week just ending was doubtless one of the dullest on record here, in a theatrical way, but not so in a musical way.

Evans and Hoey in Parlor Match, at the Bush, is the only attraction which drew large audiences.

Mrs. Langtry has guyed her company all the week. Her co. is poor enough already, and while she couldn't make it much worse, she should observe a little point, where guying her people leaves off and snubbing her audience begins. This is important, and if she doesn't regard it, she will not find her audiences grow very small, even with better support than she now has. It is not a pleasure to report a failure at the Alcazar, but it will at least vary the monotony of successes there, to do so, as the Dr. Jekyll and Mr. Hyde of George W. Woods and his Eastern co. was in artistic and financial features, a failure.

Carmen is a financial but not an artistic success at the Tivoli. The new diva from Australia, Adeline Brandon, failed of approval there in the title role of this opera. As the female head of the Tivoli family, pretty little Bella Thorne is not even approached, for she captures all the laurels as Michaela, both with her sweet voice and her lovely presence.

Fairweather and Messmer's race in Don Jose was won by the latter, who has it all to himself this week, and it is well, for this is the best work I ever saw from Mr. Messmer. Girofle-Girofla next week, then Richard Stahl's new opera Said Pasha. Owing to bad writing and spelling of my friend Thomas, I was led to place the action of Said Pasha in Italy. It is in India. The librettist is Scott instead of Earl Marble. Now I feel better. The music is full of light and color, the costumes very picturesque, also the settings, as the models indicate.

Daniel E. Bandmann presented his version of Dr. Jekyll and Mr. Hyde at the California Theatre Sunday evening; will not see it until later on, but the critics speak well of it, and the house was large.

The same happy state of affairs existed down at the Bush, where Patti Rosa as Bob, in Bob, reappeared after a ten years' absence.

Next comes the Alcazar, where Gus Williams made a pleasing impression as Albert Keppler in Keppler's Fortunes.

And now comes the most important opening of the week, which I have saved till the last, because it is a double event—the new Baldwin Theatre and Fanny Davenport in La Tosca. Manager Hayman has spent $5,000 and Mr. Baldwin $20,000, and the new Baldwin is a symphony in pink. Just why Mr. Hayman should spend $5,000 upon Mr. Baldwin's Theatre is not quite clear to me, unless it be that Mr. Hayman desired such furnishings as would add a completeness to the property for which Mr. Baldwin would not pay. In consideration of the fact that Mr. Hayman is the only lessee of the house that ever extracted from it sufficient profit to pay Mr. Baldwin his rent, the latter should, I think, indulge the former in a most lavish way. The side aisles have been extended on through the orchestra rail. An entire broad aisle is established all around the outside of the orchestra chairs, and the other aisles widened generally. The old-time unsightly mezzanine boxes have been removed, and in their stead an additional row of chairs are introduced, thus utilizing the rear promenade for standing room. The decorations are superb, and of the Romanesque pattern in graceful drawings and patterns, with those pretty combined effect that recall the changeable silk in various lustre. There is a new drop-curtain of maroon cloth, ornamented with rich embroidery and tassling. The act-curtain will be painted later on. After Lessee Hayman and Manager Alfred Bouvier, this is the new official staff: D. McCullough, treasurer; F. Hoogs, assistant treasurer; C. E. Cook, secretary; A. Hinrichs, musical director; Forrest Seabury, scenic artist; R. Abrams, master mechanic; H. Goodall, master carpenter; F. Marcus, property master; J. Malan, engineer; G. Belfinger, head usher.

Now for La Tosca. This is the distribution of characters:

Floria Tosca	Fanny Davenport
Le Baron Scarpia	Melbourne McDowell
Mario Cavaradossi	McCullough Rose
Cesare Angeliotti	Frank McDonald
Le Marquis Attavanti	Leo. Cooper
Eusebe	George Turner
Vicomte De Treviiac	J. N. Long
Capreola	Theodore Roberts
Schiarone	Charles Edmunds
Le Prince d'Arragon	C. Lionel
Paisello	T. Marshall
General Froelich	William Maxwell
Spoletta	Henry Morgan
Colenetti	A. A. Lotto
Checco	Edwin Loring
Servant	Malcolm Hall
Sergeant	William Moore
Courier	M. Moss
Reine Marie Caroline	Sadie Montgomery
Princess Orlonia	Kathryn Heron
Gemarino	Blanche Brown
Luciana	Corinne Winter

Miss Davenport and Mr. McDowell were the central figures. I did not see Act I. The Roman Farnese Palace in Act II, however, was a splendid setting of entirely new scenery. Miss Davenport's petulancy here was not of that sincere kind that interests; it is amusing. Her song is well sung, with a better contralto voice than one expects of an actress. In this scene I beg to find fault with the Queen's dressing, which is all right until it comes to her fan. A Japanese fan in this particular Roman period is somewhat startling. It is in Mareo's studio at Frascato where La Tosca does her strongest work, and Miss Davenport knew herself in presenting one of the greatest treats in powerful acting that I have witnessed for many a day. The applause grew louder and louder after this curtain until men and women cheered for recall after recall, until at last those ladies nearest the stage added their corsage bouquets to the numerous, large and costly pieces which were handed upon the stage. This is a reception which Miss Davenport never had here before—one which she will never forget—and it was typical California, in deference to her splendid work. In Act 4, Scarpia's room at St. Angelo, Mr. McDowell discovered his opportunity in revealing his passion for La Tosca. The opportunity was great, and his response to it even greater. Miss Davenport's season is for two weeks, after which Joseph Jefferson comes in The Old Homestead.

Items: The following incident occurred at the last performance of Pinafore at the Pavilion Saturday night: Toward the close of the second act Dick Deadeye was startled by being suddenly addressed as Mr. Rochester by the Admiral, who, after allowing him to recover from his great surprise, made an appropriate speech, and handed him a magnificent diamond scarf-pin—the gift of the company, in appreciation of his kindness and efficient management.—John W. Thompson, Emile Collins and Dot Rossmore will be members of Jeffrys Lewis company during her present tour of the northern circuit.—John Ritchie is doing some quiet but effective work in behalf of the Mrs. Bowers' forthcoming season at the California.—Merry War is still waged at the Orpheum; Donna Juanita will follow; Carrie Godfrey succeeds Helene Dingeon here.—John Collins, who used to be stage manager for John McCullough and afterwards manager of Frederick Ward, is here with his lovely wife, Miss Elmore. It is their first visit and they think California is the Italy of America.—Richard Stahl has a tempting offer for his new opera, Said Pasha. They want it both at Philadelphia and at the Columbia at Chicago.—Virginia Shome and Frank Girard, of Gus Williams Co., are both popular with San Francisco audiences.—Edwin Stevens has written a version of Dr. Jekyll and Mr. Hyde, which Lewis Morrison, who has read it, tells me it is the strongest yet. As Stevens has done other very clever work, Morrison means it.—Mrs. Langtry and Fred. Gebhardt went up to Lake county on Sunday to see for the first time the Langtry Farm, which the English woman bought not a very great while ago, and has since been offered $75,000 more than she paid for it.—Mrs. Robert Louis Stevenson attended the Bandmann performance of Dr. Jekyll and Mr. Hyde at the California last night.—Charlie Hall, manager of the Bush, takes his annual benefit on Thursday. As usual the theatre will seem small.—Tacoma, W. T., is to have an opera house which will seat 1,500 and cost $75,000.—Patti Rosa's Pacific coast tour closes in Portland, June 30, after which she goes to London.—Louise Baudet was first seen in San Francisco about ten years ago as a member of Aimee's French Comic Opera co. at the California.—Louis Morgenstein is looking well after the interests of his star, Gus Williams, who began an engagement at the Alcazar, Monday night.—At the auction sale of seats $1,500 was the amount paid in premiums for the Baldwin-Davenport opening. The entire amount has been given to local charities. Mr. Hayman announced at the auction that it was not the intention to make money, but to offer a free diagram to all first-nighters, thus enabling them to make a permanent selection of their seats, and that his share of the proceeds would go to the charities. When Miss Davenport heard of it she wrote this letter to him: BALDWIN HOTEL, May 25, 1888—My Dear Mr. Hayman: Permit me to heartily applaud the generous action that followed the sale of seats yesterday, and joyfully add my share to the sum. In the midst of my success and the great and beautiful compliment paid me by the San Francisco public, could I wish to do aught with the money so readily bestowed than to give it to their poor? 'Tis when success is with us and in prosperity, we can afford to be doubly generous. Believe me, sincerely and faithfully, yours, FANNY DAVENPORT."—Carrie Millzner's beautiful voice was heard at her first concert last Tuesday. Miss Millzner is a handsome girl, with the purest of soprano voices, of splendid quality, and the execution of an older artist. The Evans and Hoey co. close a most successful season in Salt Lake City.—Lizzie Evans, who follows Gus Williams at the Alcazar June 11, brings the following plays: Fogg's Ferry, Our Angel, Maud Muller and Dad's Girl.—J. N. Long, besides playing Vicomte de Trevilac in La Tosca, will direct Miss Davenport's co. at the New Baldwin Theatre.—W. H. Menton retains his old place at the door of the New Baldwin.—Dr. Jekyll and Mr. Hyde are anxious to know why Peter Robertson, critic of the *Chronicle*, insisted upon the opening taking place at the California on Monday instead of Sunday night.—The Orpheum is on the track of original comic operas, too. To-morrow week the management will produce an entirely new and original work by two San Franciscans. "It" is the name, and Adair Welcker, a gentleman who has had two or three books published, has written the libretto, while Mariano Xicov, a composer who is said to have written several operas on Spanish subjects, has written the music. The plot is laid in the Kanaka kingdom, and the opera is in four acts in the book, an arrangement which will probably be altered.—Harry Gates, a whilom Tivolian, has organized a comic opera company, and is playing Black Mantles at Woodward Gardens.—It is the present intention of the Bush management to produce the burlesque of Monte Cristo at the California in July.—The New American Opera co. is to have three San Francisco favorites as members, in Louise Lester, Franz Weiller and Helen Dingeon.—Ethel Lynton and Fred. Urban have arrived in the city.—"La Mirado" is the title of a weird, dreamy little Mexican dance composed by Joseph D. Redding. Young Hinrichs arranged a pretty orchestration of Spanish music for it, and it was played for the first time last night at the Baldwin in honor of Miss Davenport to whom it is presented and dedicated.—Billy Emmerson has returned and now devotes his time to deep sea fishing.—Jack St. Maur brings Keller the magician to the Bush this Summer.—Virginia Thorne met some warm friends in the Alcazar audience last night. Her reappearance in the Gus Williams co. was the first here in many years. She was once a member of the old Maguire party in the early days of the Baldwin Theatre.—Arthur Messmer, the Tivoli's tenor, has done exceedingly well with the part of Don Jose in Carmen. His voice is good, and there is a decided improvement in his acting.—Vernona Jarbeau comes here in September with her new play, Starlight.—Helen Dingeon expects to leave for the East soon to join the New American Opera co.—John Krelling has had executed a fine life picture of his handsome wife. Mrs. Krelling is noted for her beauty here, and her costumes are the rage in society circles.—There are letters at the office of the San Francisco *Music and Drama* for George Dewey, Harry Elmer, H. B. Smith and Anita Vernon.

CINCINNATI.

This week's engagement of the Bennett-Moulton Opera co. at Harris' Theatre was brought to a successful close 2, The Mikado being presented as the final programme of the week. The troupe includes some really clever artists, notably the Misses Greenwood and Hosmer and Messrs. Wolff, Miller and Armand. The latter is a resident of this city, and a favorite with our amusement frequenters. The current week's attraction will consist of Dr. Jekyll and Mr. Hyde, with Marlande Clarke in the dual role, followed 10 by the Vienna Lady Fencers.

At the People's Parson Davies' Specialty co., headed by William Muldoon, closed a very successful engagement 2. The troupe includes some of the best cards of the vaudeville stage. Alice Raymond's cornet solos, Madelon's contortion act, and Prof. Herm's optical illusion being noteworthy features. This week, Lester and Allen's Early Birds co.

The Hyer Sisters' Musical comb., in The Blackville Twins and similar absurdities, scored a success past week at the Standard. The current week will be devoted to Ten Nights in a Bar-room, presented by Leech and Stevens' co.

Items: The Blondell Standard Dramatic comb. closed a fairly successful season at Wheeling, W. Va., 30.—The Martha Wren Comedy co., under the management of James Collins, will inaugurate its season on the 8th at Hillsboro, Ohio, with Arrah Na Pogue as the attraction. The co. includes Martha Wren, May Duffie, W. L. Woodson, Boodie Collins (the junior member of the manager's family), W. D. Conners, Walter McCaull, Carrie Pryor, E. J. Fox, Will Lightner, and James Collins.—The Coney Island of the West opens its season under the new management 7.—The local managers are devoting themselves assiduously to the Latonia races; Managers Harlin and Miles have been especially fortunate in their pool investments, and Jim Fennessy and Harry Rainforth both claim a neat balance on the right side of the ledger.—W. E. Jones, the popular treasurer of Havlin's, was the recipient of a very substantial benefit 3, Bella Moore in A Mountain Pink constituting the attraction.—Clark Marie, of the Elliott and McClave Black Flag comb., which recently closed at Harris' Theatre, sued the management for back salary, and attached the co.'s scenic effects and baggage.—Manager John Havlin left for New York 3.—The intelligent compositor of the local press has stigmatized Marlande Clarke as Mactaicde, Morlando, Morlande, Maryland, and in fact everything but her real name, during the past week, evidencing thereby that the average compositor is either fearfully and wonderfully ignorant, or that the chirography of the dramatic critic is phenomenally defective.—The local Elks are busily preparing for the advent of their brethren.—Considerable dissatisfaction is expressed by local musicians over the fact that the May Festival folks imported their orchestra talent almost entirely from the East.

PHILADELPHIA.

But little fire could be discovered last week among the embers of the season. One important event, however, occurred, which was the annual visit of Ed. Harrigan and his co. They came as usual to the Chestnut Street Opera House, and, although the business was much smaller than last season, it was still satisfactory. Pete was given all the week, and won, deservedly, I think, universal praise. I have a great regard for Mr. Harrigan's abilities, both as a builder of plays and as an actor. His Pete should every way add to his reputation. The play itself shows the best dramatic construction of any of his works, and his performance of the old darkey role is a gem in character acting. It is wonderfully neat, faithful and full of detail. Everywhere in the performance can be seen evidences of the artist's hand and mind. It is foolish, however, to write about so well-known an attraction, but I felt at least under obligation to express the pleasure I derived from the performance. This week, His Lordship.

At the Chestnut Street The Corsair continues to be presented to moderate business. It closes upon Friday night of this week.

At the Walnut Street Theatre Vernona Jarbeau in Starlight completed her second and last week. Business was light. The house closed its season 2.

John Ellsler's Aladdin did very well at the National Theatre. During this the last week of the season Lights and Shadows will be seen.

Corinne in Arcadia at the Continental Theatre continued to pack the house. This week she presents Monte Cristo, Jr.

The new American Opera co., under the directorship of Gustave Hinricks, met with great success at the Grand Opera House. The Operas presented last week were Martha and Maritana. The co. is remarkably strong. This week there is a change of programme. The Summer season at this house promises to be a success.

Kellar finished at the Eleventh Street Opera House 2, having had a very successful season.

Items.—Forepaugh and Connelly's Casino opens this week. They have gathered together a good co. for the presentation of light operas and will open with Boccaccio.—Another young society lady of this city has run away from home to go upon the stage. This time the ballet receives an accession. Have we procurers at work?—Will S. Rising is negotiating for the appearance of the Viennese Lady Fencing comb. at Howard's Pier, Atlantic City.—Manager Fleishman announces that every attraction that appeared at the Walnut Street Theatre this season made money. Of all the attractions that have appeared at the house W. J. Scanlan heads the list, having during Christmas and New Year weeks played to $20,000 for eighteen performances.—Corinne will hold a reception some afternoon this week at the Continental Hotel. Very cleverly arranged, indeed, but we are inclined to think that what Corinne most needs is rest and recreation. Remember the fate of poor Lilly Hinton. *Verbum Sap.*

ST. LOUIS.

This week the city will be thronged with visitors and delegates to the National Democratic Convention. The Spring races are also running.

Uhrigs Cave co. will consist of the following artists: Louise Bianchi, Celia Ellis, Jennie Reinforth, Libbie McCarthy, Nellie Hawthorne, Marion Langdon, Clara Terry, Ada Walker, Dixey, Chapman, Sadie Bigelow, Lillie Hawthorne, Lulu Nichols, W. H. Fitzgerald, Edwin Hoff, Tom Karl, J. S. Greensfield, and Joseph Herbert. W. H. Fitzgerald will have charge of the stage. James Hannetty, associate manager, is attending to the presswork and bill boards.

At Schnaider's The Pacha was produced very successfully, and received a great amount of praise. This week Boccaccio.

Barnum's Circus drew crowded houses last week, and the small boy was happy.

Items: Prof. Strathmore and his illustrated lecture, "Around the World," will occupy Pope's Theatre this week.—After the season of the Night Owls at the Standard, the manager, W. H. Smith, will leave for the East.—Guy Lindsley, of the Jim the Penman co., is home to rest. He will be with the same co. next season. The proprietors of the Standard have purchased the ground on which that theatre stands for $50,000.—The Mexican Band plays at the Kensington Garden this week.—After Pinafore at the Cable Theatre we are promised the Burning of Moscow and the Storming of Sebastopol.—The London Theatre opens 2 with a strong vaudeville co., and will have strong attractions every week.—Carrie Tutein will appear as Hebe in Pinafore at the Cable Theatre.—Heinrich Conried is here superintending and directing the rehearsals of Nanon.

BALTIMORE.

At the Academy of Music last week The Queen's Lace Handkerchief was sung by the Carleton Opera co. to crowded houses at every performance. The S. R. O. sign being several times displayed. The costumes used in this production were the finest ever seen here and excited the admiration of all who saw them. The Mikado is drawing well this week.

The Lyceum Opera co. closed the four week's season of light opera at the Lyceum Theatre last Saturday night. Donna Juanita was sung all the week to very good business. The management is highly pleased with the success of the season just ended, which, despite the large expense incurred in fitting up the theatre for the style of attraction, getting the co. together, etc., has netted quite a handsome profit. A number of excellent attractions have been secured for the next regular season and there is no doubt but that the boom which the house has received of late will make it what its location and appointments presuppose, namely, one of the best-paying play-houses in the city.

Items: Walter Allen was tendered a complimentary dinner by his friends, at the Mansion House, Druid Hill Park, May 29.—The remains of Mrs. Asia Booth Clark were interred in the Booth family lot at Greenmount Cemetery 1. The interment was strictly private, Messrs. John Sand, Creston Clarke, Edwin Booth and a few intimate friends only being present.—Dan A. Kelly, manager Front Street Theatre, has returned home after a prosperous season on the road with his two dramas, After Seven Years and The Shadow Detective.—The late Ben Maginley was at one time in the stock co. at Holliday Street Theatre, this city, and is still pleasantly remembered by some of our older theatre-goers.

LOUISVILLE.

Theodore Thomas' concert at the Tabernacle was the event of the week just passed. Under the able management of Al. Bourlier, of the Masonic, it was a distinct success. It must be confessed, however, that the classical programme offered was rather wearisome to those of the audience not musically educated. Attendance large.

Marlande Clarke filled a successful week at Harris', appearing as Dr. Jekyll and Mr. Hyde, in his own dramatization of the now famous work. The literary effort is most praiseworthy, and artistically considered, Mr. Clarke's rendering of the difficult parts may be favorably compared with those of his illustrious predecessor in the same co., above the ordinary, and business excellent. Burr Oaks to follow.

Items: Harry Johnson, of the new Buck, is now a member of the Louisville and Nashville Railway advertising force.—As the Grand Central is the only variety house open business is booming. An excellent bill is offered.—Charles Rhea, scenic artist at Harris', did some very fine special work for the Jekyll-Hyde engagement.—J. H. Haselton, who was here with The Black Flag, writes that he will star next season in Kentuck. He intends to utilize the opportunities for spectacular effect, and produce the play in a first-class manner.—Signor Liberati received marked social attentions during his recent professional visit here.—Charlie Taylor, the "only" property man, of Macauley's, has gone to St. Louis. There is no better man in his line.—Mrs. Ed. Clifford, who was left here by the Black Flag co. because of illness, is still a very sick woman. She was tenderly cared for for a time at the Watson House, but it was deemed advisable to remove her to the hospital, where she now is.—The old Exposition building in which the National Opera co. appeared, and in which the Booth-Barrett Dramatic Festival was given, will soon be razed to the ground. There is talk of a new monster Music Hall. Something of the kind is needed here, and it is only a question of time when it will be erected.—Georgia Davids goes soon to St. Louis, where she will be a member of the family of her manager, John W. Norton, until the opening of her season. Her starring tour will be backed by a wealthy lawyer-politician of this city. A number of attractive photographs now on view are receiving much notice. The prophecy is ventured that she will be a success.—The McGibeny Family filled a good three nights' engagement at Macauley's, commencing 27. Their peculiar entertainment is thoroughly enjoyable.—Ben Hendricks, a royal good fellow, who was here with the Jekyll-Hyde co. goes to England.—Madame Octavia Hensel, known as Lady Alicia Seymour, a distinguished vocal teacher, of national reputation, was quietly married here 2.—Henry Buck, now one of the leading violinists with Theo Thomas, was formerly leader of orchestra at Macauley's. He was warmly welcomed by old friends during the recent engagement.—The benefit for Col. Savage, of the New Buck, which occurs 10, promises to be a great go. The Col. is a favorite with the patrons of the house.—Manager Eugene Robinson, of New Orleans, is in the city.—Frank Van Dorn, stage-manager at Harris', is a quiet fellow, but his friends are legion. It is but proper to acknowledge courtesies received at his hands.—The serenade to Manager Bourlier and Treasurer Meffert, by members of the Masonic Orchestra, was a graceful compliment, and tends to show the pleasant relations existing between the management and the employees of the house.—Marlande Clarke made an effort to buy off the Burr Oaks co., in order to continue his successful Jekyll-Hyde engagement. Horace Vinton, who heads Burr Oaks, declined to entertain the offer.—Manager Bourlier is seriously thinking of inaugurating a Summer season of light opera. Under his skilfull pilotage such a venture should prove remunerative.—The next Liederkranz Concert occurs 8.—Hon. Henry Watterson and John T. Macauley will be guests of Manager Charles Pape in St. Louis during the big Democratic show now playing in that city. Mr. Watterson plays a star part in the spectacle.

JERSEY CITY AND HOBOKEN.

The theatrical season in this city is virtually closed for the Summer, a few benefits and amateur entertainments only being underlined.

HOBOKEN.

The warm weather is beginning to have its depressing effect on theatricals in this city. At Jacobs' Chanfrau's Kit is doing only a fair business.

Cronheim's Germania with Lilly Clay's comb. got along very well last week. This week variety.

At the Oakland Theatre, on the Hill, preparations are being made under John Hammond's supervision for Madden's Novelty next week. The Big Four Variety co. will be supplemented by a $1,000 boxing tournament which will last all week. Billy Madden also appears here June 23.

Manager Cronheim is very busy preparing for his season at Coney Island. He is booking opera and variety cos. rapidly and calculates on making it a success.—John Hammond is managing James Owen O'Connor, playing him in Brooklyn last Monday night and in New York Friday night June 8.—Frank Cotton is actively engaged in training animals for next season. He will go on the variety stage.—Dr. John Lochner, a prominent member of the Jersey City Board of Health and a great admirer of the profession, is going to volunteer his services to the Actors' Fund as their physician in Jersey City. He attended the anniversary services of the Fund and expressed himself highly pleased with them.

BROOKLYN.

The second week of the Pearl of Pekin, and the last of the season at the Park Theatre, began on Monday evening. The audience was of good size.

Frankie Kemble in Dublin Lights played to good business at the Brooklyn Theatre on Monday evening.

The Corsican Brothers, with George Learock in the title role, drew a fair audience on Monday evening.

The last two performances of the season at the Standard Museum were given on Monday afternoon and evening, and were for the benefit of attaches. A number of volunteers appeared, and the audiences were large.

ALABAMA.

SELMA.

Academy of Music (Louis Geistman, manager): Swiss Bell Ringers appeared 30th to moderate business. Juvenile Opera Co., which was to appear 21st, canceled. Steen Family, specialists, June 7-8.

ARKANSAS.

FORT SMITH.

Grand Opera House (George Tilles, proprietor) Although mentioned as closed, the stage of this house will be occupied four nights next week, 4 to 7, by the Templeton Opera co. Where the auditorium will be is a question, as it is getting rather warm here for indoor entertainments.

Gem Theatre (F. L. Cochrane, manager): This establishment opened 21 with a variety co. few in number and meagre in talent. One month will probably wind up their season.

Item: Joseph Jefferson has shown his confidence in this town by making a second purchase of real estate here, having just bought a $28,000 piece.

LITTLE ROCK.

Manager W. O. Thomas has charge of Glenwood Park, and will give our people Summer entertainments at popular prices: ten, twenty and thirty cents. Adelaide Randall is the attraction for this week and next. Business has been flourishing thus far, and I have every reason to believe the undertaking on the part of Mr. Thomas will prove a success.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Plato, Lesher and Hyde, managers): Amateur entertainments last week, one performance being under the management of Mr. and Mrs. J. K. Holt, formerly known in the profession as "Mr. and Mrs. H. J. Kendall." They produced Fanchon, with Mrs. Kendall-Holt in the title role. Acting fair; house light. Reilly and Wood's 21-22, to very good business. Good, bad and indifferent performers, the Nelson Family being the best. Of Gus Williams, who played 23-24 to crowded houses, I need say nothing. His support averaged well. There will be a lull in theatrical matters just before and after Frederick Warde, who gives us Galba, the Gladiator, Gaston Cadel and Richard III shortly.

SAN DIEGO.

Opera House (Plato, Lesher and Hyde, managers): Gus Williams appeared in Keppler's Fortunes May 21, followed by Oh, What a Night! 22, to crowded houses, the capacity of the theatre being heavily overtaxed. Mr. Williams is inimitable in his peculiar impersonations, and is ably supported by an excellent co. The Reilly and Wood Specialty co. filled the house 25, giving the best vaudeville performance we have witnessed.

SACRAMENTO.

New Metropolitan Theatre (L. Henry, treasurer): Daniel Bandmann, supported by an excellent co., in Dr. Jekyll and Mr. Hyde, May 25-26, to light houses. Bandmann is very good in his dual character, and his efforts and those of his support received well-merited applause. Lewis Morrison and his California Theatre co. will occupy this house during this week (May 28), producing A Dark Secret, with all the scenic effects, etc., used during its production in San Francisco. He will undoubtedly do a good business, as he is quite a favorite with Sacramentans.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Frederick Warde, supported by Eugenia Blair and an excellent co., closed a most successful weeks' engagement May 26. Virginius was presented 21 and 24, the latter occasion being Manager Wyatt's benefit, and the house was filled to overflowing by his friends. Galba the Gladiator, 22, drew well and also Gaston Cadol 23 and matinee 26. The house was packed to witness Damon and Pythias, 25, and Richard III. 26. Mr. Warde was repeatedly called before the curtain. Mr. Warde and Miss Blair are prime favorites here and will be always gladly received. The house will be closed for repairs six weeks. Denman Thompson will be the first attraction July 9, in The Old Homestead, followed by Fanny Davenport in La Tosca 16. Mr. Wyatt will play attractions at Turner Hall in the meanwhile, opening with Docstader's Minstrels 4, followed by Bandmann and Barry and Fay.

Pavilion (McLain and Lehman, managers): The Drummer-Boy; or, the Battle of Shiloh, was given to good houses week of May 21. Reilly and Woods' Big Specialty co. 28; Dark Secret co. June 4-16; Pyke Opera co. 18.

Items. Manager Wyatt gave a reception to Mr. Warde and members of the press after the performance of Virginius, May 24, at Kaster's. It proved a most pleasant affair. Mr. Warde favored us with a well-rendered recitation, and Mr. Wyatt sang in a pleasing manner: The occasion will long be remembered.—Mr. O'Neill will not manage Mr. Warde next season, but will run the Portland Theatre, and, together with Mr. Hutchinson, will manage the Puget Sound circuit. Eugenia Blair leaves Mr. Warde at the close of this season, it is rumored.—Work on the Spring Street Opera House is progressing favorably.—The excavation for the New Burbank Opera House is about completed.

COLORADO.

DENVER.

Tabor Opera House: Duncan Harrison's new military play, The Paymaster, is quite a commendable work. There are no startling departures in characterizations. It has its hero, heroine, villain, faithful servants, etc. It has several effective situations, among which are the escape of Paymaster O'Connor from the guard-house and the rescue of Ethel from the tank of real water. These scenes awakened interest in the audiences, and they fairly howled their appreciation when the Paymaster (Harrison) made his artistic dive. Some of the comedy was cut during the first of the week, owing to a member being new to her part. Outside of Mr. Harrison, who gives a manly bearing and good delivery to the Paymaster, the characters are fairly well taken. The week which ended May 26 at the Tabor was successful. The co. closes in about seven weeks, after a very long season. I never saw a more thoroughly pleased audience of immense size than that which left the Tabor Monday after seeing The Old Homestead. The quaint, wholesome domestic pictures were truly enjoyable. The cast is about the same as when in New York, but there isn't so much attention paid to the scenery, I hear, especially in the Grace Church scene. The audiences have filled the house each night. Spartacus, with Downing, will be given an elaborate production week of 4.

Music Hall: The Wages of Sin, starring Adele Payn, is having a fair week at this theatre. Miss Payn has fair support, and is favorably known here, having played leads with Miln.

Musee: Loudon McCormack terminated his engagement this week, and Harry Markham has taken his place, with the Land Sharks, the title of which signifies the character of the piece. To-night (June 1) a benefit is to be given Fred Wren. The place still appears to be prospering.

Items: If I'm included in this I doff my hat to Mr. Dorman, editor of *The Play*: "Denver is well advertised in the Eastern dramatic papers through their Denver correspondents."—Duncan Harrison is writing a new play of the military order, though unlike his recent achievement. It will be played in conjunction with The Paymaster next season.—The Tabor musicians have organized a band. Ex-Senator Tabor has donated uniforms. They are the best lot of musicians in the city.—Five real cowboys, with all the necessary adornments, left Denver a week ago to join the mighty William at Staten Island.—A Lodge of Elks has been organized in Pueblo.—Harrison and Rogers lost all their printing in the Fountain disaster on the A. T. and S. F.—George Murray is here ahead of Robert Downing. He has been to Aspen in the interests of his attraction, and while there bought a fourth share in a mining claim.—The *Republican* says that stock has been subscribed for the $225,000 Opera House in Pueblo. Edbrook, of Denver, is the architect. The scheme has strong backing.—Mrs. Duncan Harrison was announced on the programme as making her first appearance in Denver. Her's is a small part in The Paymaster.

PUEBLO.

The stock for the new Opera House is nearly all taken, and building will soon commence.—The Pueblo Variety Theatre is closed down under attachment.

LEADVILLE.

Tabor Opera House (J. S. Cragg, manager): Lizzie Evans presented Fogg's Ferry and Our Angel May 24-25 to crowded houses. This little soubrette sadly needs a new play. Those she has are below her abilities.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Harrison and Rogers presented The Paymaster May 28-29, to fair business. The co. is good, although the play is not. Robert Downing in Spartacus and Julius Cæsar 30-31, to crowded houses. He was called before the curtain after each act. Fred. Warde 13-14.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Frederic Bryton, with his excellent co., gave three supplementary performances, to good houses 1-2. Forgiven was presented Friday night and Saturday matinee and was enthusiastically received. Mr. Bryton leaves nothing to be desired in his role, and Harry Harwood was as amusing as usual. Rillie Deaves was very attractive as Annie Dennison. Mr. Bryton will probably never find a play which is better adapted to his abilities. His attempt to secure another play as good as Forgiven is a failure, at least so far as the American Baron is concerned. The presentation of this play was looked forward to with some interest, and several critics came up from New York in order to witness it Saturday night. But whether they were disappointed or not I cannot say, but your correspondent certainly was. The play is a dramatization of James De Mille's well-known novel of the same name; but it is a story which cannot be told in a dramatic form. The novel is interesting and enjoyable; the play is neither. The chief character resembles more a Texan cowboy than an American gentleman, and his cheap slang was positively painful. All the characters are overdrawn and the plot is crude and disconnected in outline and situations, while the play is full of inconsistencies. Even the excellent work of Bryton and his most superior co. could not redeem the play from absolute worthlessness.

Grand Opera House (G. B. Bunnell, manager): Barlow Brothers' Minstrels completed a very successful week's engagement 2. This week, Aladdin Spectacular co.

Items: Frederic Bryton closed the season here and will spend the Summer on his farm at Stamford, Vt. The past has been his most successful season. He will open the next at the Globe Theatre, Boston, Aug. 20. Rillie Deaves will again lead with him.—Horace Wall, the successful manager of the New Haven Opera House, has also leased Simpson's Opera House in Wallenford, Ct., which he will open Sept. 3 with Jim the Penman.—Master Edward Percy was presented with a handsome cane on the stage by Barlow Brothers' Minstrels as a token of regard.

NEW BRITAIN.

Bunnell's Japanese Village occupied the Rink past week, giving good show to crowds of people. Circus Royal—a dime show—doing good business this week. Forepaugh, 9.

WINSTED.

Opera House (J. E. Spaulding, manager): J. S. Murphy, in Kerry Gow, closed our season, 29, to fair house; ditto co. Your correspondent wishes to thank Manager Spaulding.

Item: The Winsted Choral Union (local) are having

great sale of seats for their concert this week. Miss Essie Kildridge, elocutionist; Carrie Hine, soprano; Anna Woodruff, violinist; Florence A. Mead, pianist, and Harriette E. Crane, accompanist, will assist.

NAUGATUCK.

Main Street Theatre (Charles Hine, manager): Woodson and Williams' All Star Minstrels will close the season 29; taking it all in all the season has been very successful. The house is to be enlarged by addition of a gallery, making the seating capacity 900.

MERIDEN.

Opera House (T. H. Delevan, manager): The house closed regular season May 24 after a fairly successful season. Manager Delevan will give the house a thorough renovation in every department, and pay special attention to the dressing-rooms. He wishes to thank the companies he has played for their care of his rooms and articles furnished for their use.

Items: The Royal Circus gave a very creditable entertainment 28-29, and notwithstanding a continued rain and thin canvas was well filled afternoon and evening.—Forepaugh's billed for 8.

Town Hall: Bunnell's Japanese Village, 31, week. The entertainment is amusing and instructive to the large and still increasing audience. Mr. Bunnell will make the New England circuit, then give the South a chance to ramble through his village.

WATERBURY.

Jacques' Opera House: The Symphion Club, of this city, produced Fantine on May 30-1. The opera was fairly well done for amateurs, and the friends of the Club were very lavish with their applause and floral gifts. Two things are quite noticeable, viz., the improvement in the vocalism and the tendency to shorten the chorus girls' dresses.

DAKOTA.

BISMARCK.

Athenæum (J. D. Wakeman, manager): Charles Dickens, Jr., gave a reading of selections from his father's works to a good audience May 31. He read the trial of Bardell vs. Pickwick and the story of Dr. Marigold. The Fifth Regiment Band of Fort Keogh, Montana, twenty pieces, furnished music. All well pleased with the entertainment.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): Julia Anderson and a clever co. played The Wife's Secret to good business 28-30. Jennie Calef followed in An American Princess 31-June 2, making a hit. E. J. Thorne in The Black Flag opened 4 to a large audience. His engagement closes the season at this remarkably successful theatre.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Beggar Student drew fair houses at Albaugh's, and was well presented last week. This week the Lyceum co. in Donna Juanita; Prince Methusalem next.

The Grau co. at the National to only tolerable business in The Queen's Lace Handkerchief. The co. has some good voices, but sadly needs a tenor. The Mikado, closing the engagement, will probably draw better. The Choral Society, assisted by Mlle. de Noqueiras and Maud Powell, 13, and Lavinia Shannon's benefit, 15, are the only announcements for next week.

Black Flag drew only tolerably at Harris'; Horace Vinton, this week, in Gold King; Lottie Church next, in Unknown.

GEORGIA.

ATLANTA.

De Give's Opera House (L. De Give, manager): An amateur Co. presented a Scrap of Paper 30, and again, by special request, June 2. The proceeds were devoted to local charities. Large and fashionable audiences greeted each performance. The presentation surprised every one; none of the ladies and gentlemen taking part had ever appeared in any similar performance before and their success was remarkable. Mr. Raphael Semmes as Prosper Couramont, and Miss Crane as Mlle. Susanne De Ruseville carried off the honors of the evening and received several encores. Our season is over. Manager De Give deserves the thanks of all.

ILLINOIS.

CANTON.

Opera House (C. N. Hinkle, manager): Miller's Globe Theatre co. drew crowded houses week ending June 2.

ELGIN.

Du Bois Opera House (Jencks and Taylor, managers): The Chicago Opera co. played a return engagement May 24-26 and quietly vanished. The Edwin Stuart Theatre co. week of 28 to fair business. Lilah Stuart being sick part of the time, the co. has appeared to some disadvantage. The co. is as good as the average cheap attraction.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Lester and Allen's Early Birds played to poor business 1. The co. gave a very unsatisfactory performance. This closes the house for the season.

IOWA.

KEOKUK.

Opera House (D. R. Craig, local manager): The two months which closed to-day were the dullest ever known during an amusement season in this city. In all that time but three attractions appeared, and two of them to very light business. They were A Hole in the Ground, Newell's Muldoon's Picnic, and Barrows and Staley's She, the two latter catching the slim business. J. K. Emmet is to appear here 2, and Barnum's Circus 4. The Mikado will be given by amateurs 7, under the direction of Al. Baker, who will be the Ko-Ko of the performance.

Items: Mary Timberman, who was with Marie Prescott during the past season, is at the house of her mother here, and will remain during the Summer. The young lady met with great success in her work, and was the recipient of flattering mention wherever the co. appeared.—Word was received here during the week that Mrs. F. E. Williams, formerly Mamie Wyman, of this city, made a successful debut in opera at San Francisco a few days ago. The lady's many friends here unite in wishing her the fullest measure of success in all her efforts.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): The Switzer-Hamilton comb are playing repertoire this week to large houses. Next week J. K. Emmet.

DUBUQUE.

Opera House (Duncan and Waller, managers): The house has been dark this week. Wilson Theatre co. 4.

Item: This week was looked forward to by the music-loving people with great interest, it being the May festival, in which Dubuque's amateur talent participated, assisted by the well-known artists, Christine Nielson, contralto; Grace Hiltz, soprano; Clarence E. Abercrombie, tenor; Arthur Atkinson, basso; and Clarence Eddy, organist. Miss Nielson is one of Dubuque's old favorites, and was greeted with storms of applause. The other artists were very fine, and the audience the most fashionable Dubuque has turned out this season. The entertainment was good throughout.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Barry and Fay June 11; Gilmore 12; Midnight Marriage 20. Brady and Webster's She canceled dates for 11 and 12, refusing to play after the Barrow and Staley She, which came May 29 and 30 at Foster's.

Foster's Opera House (William Foster, manager): Barrows and Staley's She May 29-30 to excellent business as presented by this co. The piece is a farce and could not hold the audience, people leaving at all times during the performance.

Capital City (Joseph Barnes, assistant manager): Spooner Brothers June 4 to 10; May Bretoone June 11 to 17; Southern Comedy co. 18 to 24. This house will close in August, when Mr. Barrow will overhaul and put it in complete order for Winter season.

Item. The She co. that played here May 29 and 30, has come to grief, and is now at the Morgan House until affairs can be arranged. The co. is playing under Barrows and Staley, but is owned and controlled by S. M. McFadden, who has failed to pay salaries since leaving St. Louis. The different players, with Stage-Manager H. K. Feeley, refused to go on 29, but were finally persuaded to play an hour later, taking orders on Manager Foster, "who accepted conditionally as far as earnings of co. went." Orders were more plentiful than dollars, and the result is, the co. will rest until Mr. Foster decides what and which of the orders to honor, although the co. did excellent business both 29 and 30.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): The only appearance since my last letter was Lester and Allen's Early Birds Burlesque co. May 28. When Lester and Allen were here last season they gave a passable show, and many were induced to go and see them again. But instead of being better, it was disappointing in every respect to the audience.

WICHITA.

Crawford Opera House (L. M. Crawford, manager): Robert Downing May 23-24 in Spartacus the Gladiator and Virginius, did very good business. Eunice Goodrich opened 28 for one week and has presented Pearl of Savoy, Wanted a Husband and Dad's Girl, to good business at cheap prices. The co. is good, and will probably play to paying business throughout the engagement.

Museum: Eveleen (water queen) and a good variety show in the curio-hall and Youth in the auditorium are drawing well this week.

Main Street Theatre: Loyalty drew fairly last week; this week the bill is Esmeralda.

Items: Thanks to Treasurer Sim Crabill for courtesies.—Dave McCord, of the Museum, is the father of a twelve pound boy, which arrived last week.—Fred. Robbins, of the Museum, has leased the Garfield Opera House, and will open a Summer season 11.

McPHERSON.

McPherson Opera House (K. H. Heithecker, manager): This week is bare of events. Adele Payn's Wages of Sin co. May 25, to a very small house. The co. is very good and deserved a full house. Miss Payn is one of the best artists ever seen in this section and a return engagement would be greeted with a jammed house.

KENTUCKY.

PADUCAH.

Morton's Opera House (John Quigley, manager): Francis Murphy, temperance evangelist, May 31-June 1-3 to fair business.

St. Clair Hall (Gardner Brothers, proprietors): Greek George and Prof. Miller were advertised to have a wrestling and sparring match 2, but for some reason it failed to pan out. John Robinson's Circus June 28.

MAINE.

BATH.

Alameda Opera House (T. H. Clark, manager): Pat Malloney May 30 to good business. Manager Clark closes the season 7 with a benefit in aid of the Park fund.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Annie Louise Powell of St. Cecilia Quartette, supported by local talent in concert, May 30, to good house. The Boy Tramp 6.

MASSACHUSETTS.

SPRINGFIELD.

King and Franklin's Circus pleased well-filled tents, May 25-26, and Miller and Freeman's Show did likewise 1-2. Circle Royal 7-9; Forepaugh's 13.

Items: Not only has our season ended much earlier than usual, but like the one-hoss shay "collapsed all at once."—Gilmore's will not be re-opened before late in August, and there will be no Summer snaps at the Musee.—Manager S. P. Coney, of the Howard Athenæum co., is around town arranging for the Paine-Bennett revolver match.—Den Thompson has offered to contribute $1,000 towards erecting a railway station at West Swanzea, N. H.—Neil Burgess is pushing preparations for his new play at the Highlands.—James H. Wallick, of Bandit King fame, has lately purchased over a dozen blooded horses for his Orange County (N. Y.) farm.—Following closely upon the death news of Percy Loraine, came the painful intelligence of the passing away of "Uncle" Ben Maginley, the honest and breezy humor of whose Deacon Crunkett and Tom Blossom long ago so endeared him to local theatre-goers that his place will never be refilled.—The *Republican* is responsible for this: "Sixty-four cos. stranded during the season, twelve with stars, three with joint stars, and the remainder plain cos. Four resumed only to go under again. This furnished court fuel for 150 cases."—Joe Norcross, interlocutor and stage manager of the Haverly-Cleveland Minstrels, is spending the Summer here with his family. Mr. N.'s wife was Nellie Gibson, of this city. Mr. Norcross says Mr. Cleveland intends to have two permanently located minstrel cos. at New York and London by another season, and that the profits of the last tour were $63,000. He thinks Mr. Cleveland, who paid $13,000 to Mr. Haverly for the use of his name, a phenomenally successful manager at his age, only 26.—The new theatre subscriptions have reached over $60,000.—Treasurer Le Moir is dispensing pasteboards at the walking match.

CHELSEA.

Academy of Music (James B. Field, manager): The season closed May 30 with Frederick Bryton in Forgiven. As usual he played to a packed house.

Item: The season is closed until August 27, when it will be opened by Roland Reed.

NEW BEDFORD.

The last performance at the Opera House till sometime in August next was given May 30, by J. S. Murphy in Kerry Gow, to large house.

The People's has been closed since May 26, when the Gilbert Opera co. appeared.

Items: Forepaugh, and Miller and Freeman have the city handsomely papered. The former comes July 7, and the latter June 13-14.—John H. Green, of this city, one of Barnum's programmers, arrived home sick last week.—A letter from that plucky young manager, John W. Palmoni, says he will star his brother Criptie next season in A Hero in Rags.—Joseph Jefferson has taken up his Summer quarters at Buzzard's Bay.—Joseph C. Omey, now manager of the Opera House, promises a fine programme for next season.

BROCKTON.

City Theatre (W. W. Cross, manager): Charles Erin Verner, who lost a date here on account of the blizzard, presented Shamus O'Brien to light house 24. The play and co. gave satisfaction.

Items: Prof. W. C. Mackinley, leader of the City Theatre orchestra, will spend the next three months in Paris, at the Conservatoire, after which he will resume his duties at the theatre here.—The Shamus O'Brien co. closed their season here and returned to New York.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): Rena Howard co. in repertoire all the week to deservedly light business.

Items: The season closed May 26. The employes of the house presented Manager Ogden with a gold-headed cane. Forepaugh's Circus 20.

AMESBURY.

New Opera House (C. W. Currier manager): This week has been bare of events. C. E. Verner, booked for May 25, failed to appear. Chanfrau canceled his date for June 9, and asked for a later date. John S. Murphy in The Kerry Gow, 7, will probably close the season; Miller and Freeman's Circus has a date in July.

Items: Maud Banks has got another new play, as yet unnamed.—Fred H. Currier, ex-manager of the Fitchburg (Mass.) Opera House, was in town last week, the guest of G. E. Sanderson.

HOLYOKE.

Opera House (Chase Brothers, managers): The long and fairly successful season of 1887-88 was brought to a close June 2, when Prof. Bristol's horses closed a week's stay. Miller and Freeman's Show May 29-30. The "stupendous" menagerie attached contained but half a dozen cages of weary animals. The ring performance lacks novelty, and is decidedly inferior.

Items: The members of the Janauschek co., with the exception of Emma C. Tuttle, who went to her home in Boston, returned to New York after the performance in Northampton May 26.—The Little Tycoon co., headed by Catherine Linyard, of the Janauschek co., who made such a pronounced hit as Violet the latter part of the present season, will open their next tour August 27, playing a week of one-night stands, and then appear in the larger cities of the West.—It is at all times sad to chronicle the death of an acquaintance or friend. I had occasion several weeks ago to refer to the dangerous illness of Percy Lorain, and the last MIRROR tells me she is dead. A handsome woman, an excellent singer and a loyal friend, her mourning sisters have my deepest sympathy in their affliction.—Mark Sherwin, your correspondent at Northampton, has accepted a position to travel for a New York clothing house.—It is gratifying to note Charles D. Herman's three years' engagement with Robert Downing. For two seasons he was leading man with Fred Warde, and during this time Eugenia Blair was playing opposite leads. Next season both will occupy similar positions with Robert Downing.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Maude Banks, in Her Evil Genius, attracted a large audience, 29. This is undoubtedly the strongest piece Miss Banks has yet produced, and considering the requirements of the part and the short while she has been on the stage, she is certainly deserving of great praise. As the adventuress a characteristic assurance seemed to be lacking, and coarse language did not sound well coming from her lips. She was more at home as a lady; the words and utterances of a person of intelligence and culture are certainly more natural. The emotional passages were well rendered, and in the closing acts she was very strong. The people in support compose the best co. that has appeared with her thus far, all being able and efficient. J. S. Murphy and his co. in Shaun Rhue closed our season, 2, appearing before a fair-sized audience and giving satisfaction.

HAVERHILL.

Academy of Music (James F. West, manager): Chanfrau, May 30, in The Octoroon, to a large audience. A good performance. American Star Concert co., 31, to a good house; Mora co. this week.

MILFORD

There is nothing in the amusement line. Practically the season is closed. The three most successful cos. here during the past season were Ullie Akerstrom, Denman Thompson and Margaret Mather.

LAWRENCE.

Opera House (A. L. Grant, manager): Rena Howard Comedy co., week, 28, in a varied repertoire to fair business. Manager C. H. Smith is a great reader of THE MIRROR, and I am indebted to him for courtesies extended.

Items: Laura Almosnina, of Atkinson and Cook's co., has been elected an honorary member of the Agawam Boat Club, because of an article written by her on 'Canoeing.'

LYNN.

Music Hall (James F. Rock, manager): The Gray and Stephens comb. appeared during the past week in eight performances to good business at cheap prices.

Items: The Gray and Stephens co. will close in Lawrence, 9.—Nellie Miles has had an offer to go with Theresa Vaughn next season.—Laicell and Maris Varety Show, under canvas, will change people this week.—Zozo will appear at Music Hall the last of this month.—King and Franklin's Tent Show, 7-8; Forepaugh, July 16.

NORTHAMPTON.

Miller and Freeman's Circus co. exhibited to two small-sized audiences 28.

Items: There are parties here seriously discussing the building of a new opera house, and it would not surprise me if the conferences assumed tangible shape.

AMESBURY.

New Opera House (C. W. Currier, manager): Mora, from fair to good business, 21, week. This little actress shows a decided improvement since last seen here. J. M. Donavin and Fred. Williams rendered efficient support. Chanfrau has canceled his date, 9.

Item: Harry English (James Maloney) and Mora were each presented with a gold-headed cane and a silver dinner service by their many friends here.

MICHIGAN.

DETROIT.

The performances given by Tony Denier's Humpty Dumpty Specialty co. drew good houses at White's Opera House during the entire week. The Humpty Dumpty was very good, and the vaudeville performance exceedingly fine. In the latter was included the Ashtons, three daring and skillful gymnasts, Marie Gilchrist, a graceful and clever dancer, Charles E. Schilling in various musical specialties and selections and Fred. W. Mills, an apt and versatile ventriloquist. On the whole the co. is one of the best of its kind that has visited here this season. Next week, Gilmore's Band for two concerts, Friday afternoon and evening.

At the Detroit George W. Mathews' two comedy-satires, entitled Whose Husband and A Wicked Stratagem ran for the week to fair audiences. The first-named had been presented before, and hence needs but little mention. The performance as a whole was highly satisfactory. A Wicked Stratagem was put on Thursday evening, and ran for the balance of week. The piece is ingenious, contains good plot, well worked out, and in the hands of a carefully drilled and capable co., would undoubtedly draw splendidly. There are many highly amusing and clever situations presented, and although the comedy is a trifle too suggestive in parts, in the main it is clean and enjoyable. It will make a hit if presented in proper shape. The features of the performance were Messrs. Owen Fawcett and Thomas Mathew in clever and laughable bits of comedy. The support was but fair. Next week, University Glee Club for first night. Nothing further announced.

Theodore Thomas and orchestra, assisted by Emma Juch gave a concert on Wednesday evening at the Detroit Rink. The attendance was enormous, the building being crowded to its utmost capacity. The numbers given were well chosen and rendered superbly, while Miss Juch sang with exquisite sweetness, power and expression, being recalled again and again. It was one of the most noted musical events that has occurred here in some time. Miss Whitney and C. E. Blanchett managed the affair, and while credit should be given them for bringing Thomas here, and at popular prices, they cannot be too severely censured for the miserably inadequate facilities of admittance and exit afforded for three thousand people who attended, the crush and discomfiture spoiling the pleasure of the concert for a great many.

At Whitney's Monte ran for the week to good business. The play deals with the rough, typical border life, and is full of thrilling situations and exciting episodes. Mattie Goodrich, as Blanche Del Consta, J. W. Summes, as Monte, and Frank Lester and Ed. Banks as Col. Bill Brown and Capt. Francis Small, bore off the honors.

GRAND RAPIDS.

Powers' Opera House (Fred G. Berger, manager): The Rajah co. having closed season in Chicago, failed to fill its engagement in this city, and consequently there has been nothing this week. J. Randall Brown 3.

Redmond's Grand (C. H. Garwood, manager): Ranch King did only fair business this week, excepting on Decoration Day, when the house was filled. Entertainment very sensational, but seemed to please. Nellie Free, 4, week.

Items: Manager Berger promises a production of She in the near future. He has recently arrived from New York after engaging his co. for Sol Smith Russell, which will organize here in July.—The People's Theatre, under G. A. Henderson's management, closed this week, bad business being the cause. The co. is still here.—The Grand Rapids Lodge of Elks will attend the Cincinnati reunion 6. They go in a special car.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager): Melville Sisters Dramatic co. opened a week's engagement 28, in Queen's Evidence to a packed house. Co. good.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): She (Webster-Brady co.) presented to fair-sized audience 29. Charlotte Tittel and Laura Beggar deserve praise for their work as Ayesha and Ustane. Gym Minstrels, by home talent, Jan. 1, for benefit of the College gymnasium; packed house. First-class performance for amateurs.

YPSILANTI.

Opera House (Samuel Draper, manager): Webster-Brady Dramatic co. in She 30; good house.

Item: S. Draper has gone on the road with his Uncle Tom's Cabin co. under a tent for the Summer season; opens here 29.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): The Webster-Brady Dramatic co. gave She 28, to fair-sized audience. The performance was a good one, and Charlotte Tittel as She deserves special mention. Melville Sisters 4, week.

IONIA.

Opera House (K. R. Smith, manager): John Dillon in Wanted the Earth 31, to fair business.

Item, Manager K. R. Smith's father died May 30.

BAY CITY.

Grand Opera House (John Buckley, manager): She was presented with excellent effect 31, to full house. Joe Emmet in New Fritz 8; Ida Van Courtland co. 11, week.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Salsbury's Troubadours in The Humming Bird 28-30, drawing fair houses. Nellie McHenry as Sally Styles is as clever and versatile as ever, and the attraction of the piece. John Webster and Frank Blair do good work. Co. fair. Annie Pixley 31-June 1-2 in The Deacon's Daughter and M'liss, drawing large houses. The star, bright, clever and charming, is a great favorite here. Etta Hawkins in The Main Line week of 4.

Olympic Theatre (Edwin P. Hilton, manager): Closed a very prosperous season May 27.

WINONA.

Opera House (George B. Russell, manager): Salsbury's Troubadours May 22 in The Humming Bird to a good audience. Nellie McHenry is almost the whole show. Rentfrow's Jolly Pathfinders week of 28 at popular prices, drawing good houses and giving satisfaction. Annie Pixley 8.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): The undergraduates of the Normal School gave The Lady of the Lake May 28, and the Union Band gave a concert 1, both to top-heavy houses.

Sells Brothers' Circus comes 16.

DULUTH.

Grand Opera House (John P. Condon, lessee and manager): Lillian Lewis played a week's engagement, commencing May 28, to poor business. The plays given were As in a Looking Glass, New Magdelene, Frou-Frou and Article 47. Miss Lewis rendered her parts very creditably, but her support left much to be desired.

MISSISSIPPI.

MERIDIAN.

Opera House (Mrs. S. A. Ragsdale, proprietor): A concert by local talent, 29, for the benefit of the Baptist Church was a success in every way. Ida W. Ball deserves special mention, as the concert was gotten up under her direction. Annie Ball captivated the audience with a vocal solo, entitled "Spanish Serenade;" Martha E. Steen, the London Medium, appeared here May 31 to good business. The performance was simply wonderful, and every one was delighted as well as mystified.

Items.—Our Opera House has changed hands again, Mrs. Ragsdale selling it to the former proprietors, Marks, Kothenberg and Co.

MISSOURI.

KANSAS CITY.

Gillis: "Fritz" Emmet opened Monday evening in Our Cousin German and played a big three nights' engagement. He was accorded a royal reception. The people never tire of Fritz.

Ninth Street Theatre: The Night Owl Specialty and Burlesque co. opened Monday and played a week's engagement to big business. The co. is good, and gave an exceedingly clever performance. The burlesque of Adonis is very good.

Warder Grand: Master Otto Roehrborn was tendered a benefit to-day (Saturday), by 2,000 school children. This young lad has been going to school here. His parents are musicians, and the lad is a wonderful violinist. For the purpose of raising a fund to send him to Germany to complete his musical education the benefit was tendered him.

Items: Captain Peabody, for a long time connected with the Museum here, and who has been in the amusement business for a quarter century, is fitting up a very cosy theatre opposite the Union Depot. It is to be called the Union Arcum Theatre. There will be a stock co., and popular prices will prevail. There will be no variety or specialty features.—Cory Craig is managing Pawnee Bill's Wild West Show, which opened at Exposition Park last Saturday.—The Music Hall Summer opera season will soon commence.—Colonel Warder, of the Warder Grand, is justly proud of the edifice he has erected, and which is rapidly nearing completion.—The most extensive preparations are being made for the Gilmore jubilee concerts at the Exposition 18-20. A chorus of 150 voices is being trained for the occasion.—Burt C. Clark, late of Katie Putnam's co., is playing at the Museum in a play of his own, Rondo, the American Prince.—Manager Judah, wife and daughter, Miss Blanche, spend the Summer at Northern resorts.—Mr. Sackett has purchased the Museum and will assume control of it next week.—Manager Hudson, of the Coates, and wife will pass away the hot Summer at Atlantic seaside resorts.—Charlie Thomas left yesterday for Chicago to secure his people for the Summer opera season.—The scenes of The Cattle King, to be presented here at the Ninth Street Theatre next week are laid in Kansas City, during Jesse James' time.

HANNIBAL.

Park Opera House (J. B. Price, manager): The poorest entertainment ever given here came May 31 in the form of Lester and Allen's Early Birds. Such people and such trash should be swept from the stage. J. K. Emmet highly entertained a big house June 1. Season closed.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Regular season closed May 25, with Emmet in Fritz, to large audience. Emmet is well supported and did better work than on a previous visit. Mandolin Club (local) gave enjoyable concert 31, to good business. House will now be dark till Aug. 30.

Items: Manager Douglas hies himself to New York for the Summer to be absent two months.—Some talk of a season of light opera in one of the Summer gardens, but nothing definite yet.

NEBRASKA.

OMAHA.

The much talked-of new light opera, Mr. Sampson of Omaha, made its initial bow at the Boyd, May 31, to an audience that completely filled the parquette and circles. The argument, taken from the libretto, is as follows: The scene is laid in Bulgaria. The king, by prodigality and excesses of various kinds, has been brought to the verge of ruin. He is surrounded and harrassed constantly by his creditors, among them Teresa, a debt collector, with whom he falls in love, and who tenderly loves him, but who refuses him because, as his fiancee, she would be inclined to treat his indebtedness with a leniency that would amount to injustice to her employers. His prime minister, who should be an assistance, is himself ambitious to wear the crown. The entrance of Margaret, the beautiful daughter of the prime minister, gives the king a solution of his difficulty. Margaret has been reading Walter Scott's "Ivanhoe," and, naturally of a romantic disposition, cherishes the wish to have a tournament. This she imparts to the king, who at first discourages her. Finally, however, in an enthusiasm of hope, he conceives the scheme of offering her hand at a public tournament to the one who can show him the road to wealth. The prime minister objects to this, for he has already promised Margaret to a wealthy Bulgarian attorney, but threatened with the public executioner, he relents. The tournament is arranged, and after several indifferent propositions for the securement of wealth to the king have been advanced by the native knights, Sampson of Omaha appears. He is a speculator on the Omaha board of trade, and has been unfortunate in his ventures. Even while traveling in Bulgaria, he is followed by telegrams from his Omaha house announcing that the grain market, in which he has been investing for a raise, is constantly going down. Previous to the tournament he has, by chance, met Margaret while wandering in the palace, and when he sees her at the joust the feeling of tenderness which he had conceived for her becomes intensified. After learning the terms of the contest and receiving an exceedingly pressing notice from his brokers demanding margins on his purchases of grain, it occurs to him in a sudden inspiration that by inducing the King of Bulgaria to declare war he can raise the price of grain in the markets of the United States (Omaha, of course, included), and by making renewed investments while a general European complication is threatening, can realize a sufficient profit to satisfy the King, to place him (Sampson) in the ranks of the millionaires and to secure to him the hand of the beautiful girl who enraptured him. The King readily accedes to his wishes, war is declared, and the financial result is everything that Sampson had expected. When the semblance of battle has been retained a sufficient length of time Sampson directs the King to proclaim peace, at the same time telegraphing his Omaha brokers to sell grain short for a decline. The effect of this course is to give him as great a profit as a bear as he had secured as a bull. The fortunes of the King and Teresa necessarily hang on the fate of Sampson. Teresa, terrified by the danger which she imagines will surround the King, beseeches him not to go to war, and when he afterward inclines to take the field in person, she attempts to destroy the bill which she holds against him, and which represents the barrier that exists between them and the consummation of their love. She is prevented from this rashness, however, by Sampson, who receives a timely telegram from Omaha, announcing the brilliant financial success of his Bulgarian war. The story ends with liquidation of the debt of the King, the engagement of himself and Teresa, and the departure for Omaha of Sampson and the bride, Margaret, whom he has won at the cost of so much sagacity and enterprise. Taking into consideration the fact that the rendition was entirely by amateur home talent, the success it has achieved is something remarkable. It is hard to say to whom the greatest amount of credit is due, the words by Fred Nye, of the Omaha *World*, or the music, which is Mrs. B. B. Young's. It is full of catchy airs and fresh puns, and if presented by a professional troupe would, I am sure, make a decided hit even in the metropolis. Rendered as it was by members of Omaha's social leaders, the interest taken is remarkable.—Dockstader's Minstrels amused packed houses May 25-26. Salsbury's Troubadours are booked for 6-7 and Barry and Fay 12.

LINCOLN.

Funke's Opera House: We have had nothing in the theatrical line for the past week, but Salsbury's Troubadours will be here 8.

Seibel and Co.'s ten cent circus will pitch their tent 7-9. This class of shows is plenty in this section this season, and invariably do good business.

NEVADA.

CARSON CITY.

Carson Opera House (George W. Richards, manager): D. E. Bandmann in Dr. Jekyll and Mr. Hyde was received by a fair house only, nothing to what it deserved, as was shown by the calling before the curtain of the star twice during the performance.

NEW JERSEY.

NEWARK.

Miner's Theatre (H. C. Miner, proprietor): Closed for the present, but will reopen on Saturday on the occasion of the complimentary testimonial to Colonel Morton, resident manager. The programme is as follows: Third act of The Lady of Lyons by Robert Mantell, Rose Coghlan, Mrs. Louisa Eldridge, B. T. Ringold, Archie Lindsay, Robert Hilliard and Charles Forster; second act of The Golden Giant Mine by Frank Mordaunt, Mrs. McKee Rankin and Maude Wentworth; and an act of Her Evil Genius by Maude Banks, David Murray, John H. Connor, Wm. Yearance, Leighton Baker, Charles G. Brandt and Katherine Kean; Mrs. Scott Siddons in a recitation; Henry Waller in a piano forte selection; Alice Coleman with her cornet solos; A. O. Duncan the ventriloquist, Eugene Revillo the sleight-of-hand performer; Charles and Ella James, sketch artists; Haines and Vidoucq, Ethiopian comedians. The house will be beautifully decorated, and souvenirs of the event will be distributed among the ladies.

Jacobs' Opera House (H. R. Jacobs, proprietor): Unknown was produced, 4, in excellent form, by a cast headed by Lottie Church and Charles Barringer. It will remain on the boards the entire week. The Boy Hero 11, week.

Waldmann's Opera House (F. Waldmann, proprietor): The Edith Sinclair Comedy Co. are the attraction here this week, with an excellent bill, introducing among other features, the musical king, S. G. Beasley, in an interesting performance; the great French dancer, M. Sablon; the King Sisters in their club-swinging feats; the skipping-rope artist, Capitola Forest, and the great aerial artist, Wang Chung, the Chinese spider, ending with a three-act comedy, A Box of Cash. The benefit performance tendered to Manager Fred. Waldmann on Thursday night filled all the available space in the theatre. The programme was a long and varied one, and included, besides the regular co., many of the best performers who have appeared in the theatre during the season. Joseph Frankel acted as master of ceremonies. Handsome silk souvenir programmes, printed by William A. Baker & Co., were presented to those who attended.

ORANGE.

Music Hall: Mrs. James Brown Potter and Kyrle Bellew are announced to appear in Music Hall, Orange, on Monday evening, June 11. The announcement will be sufficient to crowd the theatre.

PATERSON.

Jacobs' Opera House presented Rookwood first three nights of last week to rather light business. Last three nights Lottie Church in Unknown to fair business. This week Martin Hayden in Boy Hero. This closes the season at this house.

Little Coney Island (S. A. Norman, manager of amusements) opens this week with Gorman Bros.' Mastadeo Minstrels. Last night's sacred concert (June 3) was fairly attended.

NEW YORK.

ROCHESTER.

The advent of warm weather and the opening of the adjacent Summer resorts have had their effect upon dramatic musical circles. All the houses in this city are closed for the season except the Academy of Music, where N. S. Wood attracted good audiences all of last week in The Waifs of New York. Upon special invitation of Mr. Wood and the management of the house, the Detroit and local newsboys base-ball clubs were present 2. The elegant prize-cup which Mr. Wood has generously contributed for the newsboys' championship was exhibited and was greatly admired. This week Pete Baker; A Night Off, 11-16.

BUFFALO.

The attractions to be seen here have now dwindled down to two houses. At the Court Street Theatre last week Tony Pastor and his excellent variety co. played to very large audiences. A Night Off is the present week's bill.

Louise Arnot entertained the patrons of Bunnell's so successfully last week that she remains and will vary the programme with A Celebrated Case.

Two days of a musical Festival will be held at Music Hall on Friday and Saturday next. Besides Theodore Thomas' orchestra, Messrs. Kalisch, Max Alvary, Emil Fischer and Mrs. Lehmann-Kalisch will participate.

AMSTERDAM.

Theatrical matters are virtually closed here for the season. Nothing is booked at either theatre till Fall. Wallace and Co.'s Circus 15.

PENN YAN.

Wallace and Co.'s Circus gave a fair show May 31, to a good business.

Items: I am indebted to the management for courtesies extended.—May Blossom 7.

LOCKPORT.

Hodge Opera House (John R. Heintz, manager): Newton Beers as Job Armroyd in Lost in London May 31 to a fair house. Scenery fine; performance fair, but with waits and hitches.

AUBURN.

Academy of Music (E. J. Mateon, manager): Zozo drew just a fair house May 29. The co. was good. Newton Beers' Lost in London co. drew a good house and gave fair entertainment May 30.

Irwin Brothers' Circuses drew great crowds May 28-30.

WATERTOWN.

City Opera House (E. M. Gates, manager): Zozo May 30 drew a large house to see a good spectacular performance. Co. is large and costumes and scenery elegant. George Adams is better than ever. Joseph M. Doner's specialties were immense.

Items: J. Clarence West and Mlle. Alida Parreault, for two seasons with Zozo, have been re-engaged by C. K. Gardiner for next season to go with his new piece, He, She, Him and Her. Mr. West has been for some months writing and arranging the music, which is entirely new and original. Portions that your correspondent had the pleasure of listening to are very pretty and catchy. Tickets are selling rapidly at greatly advanced prices.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Newton Beers in Lost in London played for benefit of attaches of this house 29. Audience large.

Items: Regular season of house closed with Joseph Murphy June 1-2 in Shaun Rhue and The Donagh to fine business. Scanlan opens next regular season in September.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Dr. Jekyll and Mr. Hyde to fair business 31. Mlle. Rhea in Fairy Fingers 5 to fair house.

PORT JERVIS.

Opera House (George Lea, manager Bunch of Keys to good business 2, and closed the season.

Item: Waite's Dramatic co. closed season at Binghamton 26.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Helene Adell, supported by an excellent co., filled a very successful five nights' engagement week of 21-26. The Sparks co. in A Bunch of Keys drew a good house 1, and kept the audience in excellent humor.

CORNING.

Harvard Academy (G. W. Smith, manager): Dore Davidson in Dr. Jekyll and Mr. Hyde gave a satisfactory performance to a fair house 29. Stanley and Pixley's Comedy co. in A New England Home May 31-June 2 to very poor business. Helene Adell June 7-9.

ELMIRA.

Opera House (W. E. Bardwell, manager): The May festival 30-June 1 under the management of Prof. H. S. Hamer, assisted by Mrs. Adeline Melis, of New York, soprano. Lillian Carl Smith, of Boston, Mr. Marquard, of New York, baritone; the Ithaca quartette and chorus of 300 voices was an artistic success; financially a failure. Prof. Carl Zerahan, musical conductor, is deserving of praise for his able leadership. Cogswell and Bartlemann's orchestra were one of the features. No bookings.

Madison Avenue Theatre (Wagner and Reis, managers): Lillian Kennedy, supported by Alfred Kelcey, came week 28, producing Muggs, Irish Widow, Clip, Difficulties, Our Boys and Kathleen Mavourneen to large business. The stars and co. excellent. Dr. Jekyll and Mr. Hyde (Dore Davidson) 8-9; Helene Adell 11, week.

ITHACA.

Hilgus Opera House (D. L. Hilgus, manager): The season closed May 31 with the Sparks co. in A Bunch of Keys to good business.

SYRACUSE.

Grand Opera House (Jacobs and Proctor, managers): Topack and Steele's co. did only a fair business last week. Season closed with Zitka the current week.

Irwin Brothers Circus exhibited to moderate patronage May 31-June 2 at Tallman Park.

NORTH CAROLINA.

HENDERSON.

Burwell Hall (Samuel Burwell, manager): The Cora Van Tassell Dramatic Co opened a two-nights' engagement to good business May 31st and June 1st in The Hidden Hand and the Danites. Miss Van Tassel scored a hit in the dual role of Archie, the street gamin, and Capitola, the heiress, in the former piece. The support was good, Edwin Young as Wool playing his part exceptionally well. The Danites was played to a most appreciative audience June 1. In the character of Nancy Williams and Billy Piper Miss Van Tassel appeared to better advantage. In fact the entire Co. did themselves credit.

Item: The new Opera House at Oxford, N. C., was opened on the 28th ult. by the Van Tassel Co, to a big business. Manager Burwell was present.

OHIO.

COLUMBUS.

Grand Opera House (Miller Bros., managers): The Bennett-Moulton co. closed a successful four weeks' engagement. Nothing but good words can be said for this party. All the operas were well mounted and beautifully costumed. The George Melnotte Jockey Minstrels opened and closed their season Saturday night. There was $287 in the house, but as the expenses of the first performance were over $300 and the backer failed to materialize, the snap busted. Next week A Cold Day, which will probably be the last attraction until the opening of the regular season, Sept. 4.

Metropolitan Opera House (C. A. and J. G. Miller, managers): The Pirates of Penzance by the Opera Club was repeated 25-26, to the largest audiences ever in the house. Performances even better than before.

Eichenlaub's, the Casino and People's are doing well.

CANTON.

Opera House (Louis Schaefer, manager): Canton Church Choir Opera co. the past week, presenting The Mikado and Chimes of Normandy to crowded houses in a very acceptable manner. This organization has been in existence for the past six years, and is composed of some of our best local talent. They now have a repertoire of five operas, viz.: Mikado, Chimes of Normandy, Pirates of Penzance and Pinafore. Tom Rickets, the popular leading man of the Bennett-Moulton Opera co., assisted the co. and assumed the leading characters.

DAYTON.

The Grand (Reist and Dickson, managers): The only attraction during the past week was the repetition of the Elks' entertainment May 28, for the benefit of St. Elizabeth Hospital. Quite a handsome sum was realized.

Memorial Hall, Soldiers' Home (J. Clinton Hall, manager): The Summer season opens at this theatre 6. Fred Marsden's comedy-drama, Clouds, will be the bill. The entire co. has arrived and is in active rehearsal.

Items: Treasurer Gill Burrows has severed his connection with the Grand and is now located in Cincinnati. It is whispered that Wood Patton, the popular treasurer of the McCollin Opera co., will fill the vacancy. No one would be more agreeable to the patrons than smiling "Tongs."—Theatrical news this week is at a very low ebb.

TOLEDO.

The People's (J. L. Cain, manager): Nellie Free has drawn good houses the past week to see On the Sahara and Dad's Girl. Cold Day co. 4-0.

Wheeler's Opera House (S. W. Brady, manager): She is booked for 20. This will probably close the season.

WAPAKONETA.

Timmermeister's Opera House (C. W. Timmermeister, manager): Dr. Jekyll and Mr. Hyde was presented

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

SUBSCRIPTION.—One year, $4; Six months, $2.
ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (3 lines), $3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M. Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Bouverie St. (Fleet St.), London, England; Grande Hotel Kiosques, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week

THE MIRROR is supplied to the trade by all News Companies.
Make all cheques and money orders payable to
THE NEW YORK MIRROR.

Entered at he New York Post Office as mail matter of the Second Class.

NEW YORK - - JUNE 9, 1888.

MIRROR LETTER-LIST.

The following letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list:

Andrews, C. L.
Allen, Harry
Abell, Florida
Archer, John
Allen, Leslie
Ambery, Albert
Andrews, Lillian
Barrymore, M.
Bickford, Miss L. B.
Bryton, Fred
Barry, W. J.
Brooks, Joseph
Brown, T. W.
Briscoe, Ray
Barney, A. N.
Beers, H.
Benedict, A.
Bangs, F. C.
Bouquet, S.
Bisch, S. S.
Brown, Sedley
Boyd, Archie
Brier, Joe
Barrows, J. O.
Bender, Albert
Bell, Gus
Burton, Carrie
Brandon, Otis
Brandon, Lou
Beaumont, C.
Burrill, J. F.
Brem, Louis
Chiappee, Sig. A.
Clargo, Verner
Curtis, Jennie
Cooper, Geo. S.
Campbell, J. W.
Clapham, George T.
Curtis, F. (2)
Clark H. M.
Cook, Arthur
Craig, C. O.
Clark, H. R.
Crowell, O. W.
Conway, Lizzie
Clarke, Crenton
Carpenter, Nettie V.
Carpenter, Caroline F.
Couldock, C. W.
Canfield, W. T.
Chrutie, Jennie
Crabtree, Lotta
Craigen, Maida
Duckwood, C. H.
Duffield, Pauline
Deacon, Bertie
Daly company
Deane, J. M.
Douglas, E. W.
Downing, R.
Dein, Otto
Daly, W. H.
Durham, S. J.
De Schmidt, Louis
De Bar, Blanche
Dudley, C. E.
Erwood, R. J.
Ellis, C. T.
Elmer, Harry
Eissing, Cecile
Fehrman, Max
Fisher, Jennie
Fisher, F. L.
Florence, Nell
Fleischer, Theo.
Franklin, Nellie
Fancett, Owen
Foster, J. M.
Furst, Wm.
Foster, W. H.
Farrance, Miss L.]
Forrest, A. H. (tel.)
Guthrie, F.
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Glover, Lottie
Grandin, E. E.
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Gray, Alice
Gilmartin, J. J.
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Hagger, Miss
Hampshire, W.
Hughes, H.
Hunnacher, S. C.
Hart, John
Huntington, Grace
Harrison, Fred.
Husted, H. E.
Hess, C. D. (Mgr)
Haslam, Maud
Hill, George
Innes, W. A.
Jones, O. D.
Johnston, F.
Jaasuschek, Mme.
Jepson, E. D.
Jackson, H.
Jeoffries, Minnie
Jarbeau, V.
Jackson, J. S.
Kline, Charles
Kendall, Lizzie
Keene, T. W.
Koehler, C. J.
Kendall, Ezra
Keating, F. E.
Leslie, Harold
Levy, E. H.
Lowe, G. W.
Leigh, Helen
Livingston, Mrs.
Logan, A. B.
Locke, Charles E.
Lotta.
Longworth, D. G.
Lane, J. A.
Lander, Frank
Lowenthal, Max
Lipman, Al.
Lytton, W. L.
Langtry, Miss
Lytell, W. H.
Lewis, Lillian co. Mgr.
Logan, Celia
Maine, M.
MacDonough, T. A.
Murray, Frank
Mayo, Edwin F.
Moulton, Arthur
Montgomery, F. R.
Moriarty, Marcus
Morris, J. A. (tel.)
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Marvin, Annie
Maynard, Alice
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McKay, Andrew
Maar, H.
Metz, Prof.
Meredith, Harry
Morris, Geo. O.
Mortimer, H. J.
Mathews, G. E.
Moulton, Gus
Mack, Joseph
Martinot, Sadie
Morton, J. W.
Newman, J. K.
Owsley, H. F.
Osgood, Whitman
Owens, J. W.
Owens, E. A. (Tel.)
O'Neil, James
Puriet, Atermaan
Peck, L. E.
Potter, Josie
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Pattaco, Harry
Polk, J. B.
Potrovsky, Marie
Roche, Gus
Russell, John H.
Rial, J.
Ramsden, Daisy
Rottmeyer, Adolph
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Rooney, Mgr. Pat
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Reynolds, Vivian
Robb, J. H.
Redmond, J. R.
Rowe, E. L.
Reed, Ethel
Smiley, Charles
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Stevens co., Manager
Stone, E. G.
Spencer, Edward
Semon, Zera, Prof.
Sellers, Harry
Shattuck, Otto
Smith, A. H.
Stuart, Wm. M.
Truss, G.
Travers, E.
Tearle, O.
Thorpe, C. H.
Templeton, John
Tannehill, F.
Taylor, Lucy
Thropp, Clara
Verner, Charles Erin
Vender, Harry
Vane, Alice
Vroom, F.
Von Leer, Sara
Vincent, Alice
Von Duren, Mr. A.
Weaver, Addison
Wilson, H. P.
Wall, Geo. P.
Winter, Annie
West, W H.
Weston, F.
Waters, Joe
Whelan, M. M.
Wallace, M.
White, M.
Wilson, James E.
Walton, Carrie
Winterburn, J. W.
Warren, Ed.
Williams, Tony
West, J. C.
Whitlock, P.
Weatherby, Emma Abbott
Wardell, Stella
Williams, Tony
Wilson, Kate D.
Young, Edwin

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The Mirror for the Summer.

Readers of THE MIRROR *who are going out of town for the Summer can have the paper sent to them on the following terms, by forwarding address and the amount to this office:*

50 cents for four weeks.
$1.00 for ten weeks.
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MAGINLEY.—Everybody will recognize the features of the lamented Benjamin R. Maginley on the first page of THE MIRROR to-day. A kind soul, a genial friend, a fond husband and father, and an accomplished actor, he leaves behind him countless friends and admirers to mourn his sudden and unexpected death.

A Memorable Day.

Tuesday was a veritable field-day for the Actors' Fund. The inauguration of an annual anniversary celebration, with its accompaniment of eloquence and music, was most successfully accomplished; and, prompted by this and the universal favor with which the idea was received, there is no doubt that the occasion will hereafter become one of yearly recurrence.

It is eminently desirable that the Fund Association and their friends should annually gather to listen to such addresses as were delivered at the Madison Square Theatre on Tuesday afternoon. A professional re-union under such auspices and with such notable accompaniments cannot fail to aid the glorious cause of the great theatrical institution, and likewise materially contribute to the dignity and the public esteem of the profession. Moreover, it serves to cement the ties which bind the guild together, and to emphasize among actors themselves the grandeur of their calling.

The results of the annual meeting of the Association, earlier in the day, were gratifying. The reports of the year's work showed that the calls upon the Fund had been greater than ever before, and that its resources were fully equal to them. Its financial affairs were found to be in a most satisfactory and encouraging condition.

Of the board of officers and trustees elected for the ensuing year it is only necessary to say that the members of the Association again demonstrated their wisdom and appreciation by placing the noble trust in the hands of those that were deemed most fit to be the almoners of its bounty. In addition to the little band of busy men who have faithfully and unselfishly labored for the Fund's interests and administered its affairs for some time past, several new trustees were selected whose co-operation, it is believed, will enhance the scope and influence of the charity.

It is under the most prosperous and promising conditions, therefore, that the Actors' Fund enters upon another year of its beneficent life. We hope that at the close of the next twelvemonth we shall be able to chronicle a growth, an increased power for good, and an accession of new friends and supporters as marked as the ample reports which are published elsewhere show for the year past.

Personal.

LANGTRY.—Mrs. Langtry has made another investment in New York. She has loaned $19 500, taking as security two assignments of several mortgages.

WALSH.—Katharine Walsh, the leading lady of C. E. Verner's Shamus O'Brien company, will spend the Summer at her home in Grand Rapids, Mich.

BIDDER.—An auctioneer of this city manages to advertise E. H. Sothern and The Highest Bidder very cleverly by reproducing the picture of the comedian in the pulpit, which is mortised to contain the name of the auctioneer.

ARTHUR.—It is confidentially whispered that Joseph Arthur may play the role of Jack Manley in The Still Alarm for one night before the close of the run of the play at the Fourteenth Street Theatre.

BANKS.—Maude Banks has just closed a successful season of thirty-eight weeks. Next season she will appear in a new repertoire of classic and emotional plays. This young actress has become a most profitable star, and a favorite everywhere.

MARRIED.—Owen Ferree, for the past two seasons manager of Mlle. Rhea, was married on Sunday afternoon to Nellie Arnold, of London, a non-professional lady, at St. Chrysostom's Chapel, by the Rev. Thos. H. Sill. J. J. Spies acted as best man.

YEAMANS.—Jennie Yeamans does not go to Harrigan's Theatre next season, as reported. She has been engaged for Donnelly and Girard's Natural Gas Company, together with Mark Sullivan, Ben Collins, formerly of Hawkins and Collins, J. J. Dougherty, Josie Sadler and Rose Ricci, formerly of the Casino, and little Willie Jackson.

BONSTELLE.—Jessie Bonstelle has been a decided success in Trixie the Romp, and the out-of-town press speak in very complimentary terms of her spirited acting, and pronounce her one of the coming star soubrettes. Next season she will be surrounded by an exceptionally good company, under the management of E. D. Stair, who is now booking her time at 1147 Broadway.

VOKES.—Frederick Mortimer Vokes, of the renowned Vokes Family, a brother of Rosina Vokes, and himself a celebrated actor, died in London on Monday night after a brief illness. Mr. Vokes was but forty two years of age. He made his first appearance on the stage as a boy when eight years old. In 1861, with his sisters and brother, he began an engagement in Edinburgh, the troupe being called the Vokes Children. Afterwards it was changed to the Vokes Family and under that title became popular in this country.

The Fund's Anniversary.

[*Continued from Page 3*]

When man becomes of some account he is worth painting. When by success and prosperity he gets the pose of a victor, the sculptor is inspired; and when love is really in his heart, words burst into blossom and the poet is born. When great virtues, when magnificent things are done by heroines and heroes, then the stage is built, and the life of a nation is compressed into a few hours, or—to use the language of the greatest: The accomplishments of many years are turned into an hour-glass. The stage is born, and we love it because we love life—and he who loves the stage has a kind of double life.

The drama is a crystallization of history, an epitome of the human heart. The past is lived again and again, and we see upon the stage love, sacrifice, fidelity, courage—all the virtues mingled with all the follies.

And what is the great thing that the stage does? It cultivates the imagination. And let me say now, that the imagination constitutes the great difference between human beings.

The imagination is the mother of pity, the mother of generosity, the mother of every possible virtue. It is by the imagination that you are enabled to put yourself in the place of another. Every dollar that has been paid into your treasury came from an imagination vivid enough to imagine himself or herself lying upon the lonely bed of pain, or as having fallen by the wayside of life, dying alone. It is this imagination that makes the difference in men.

Do you believe that a man would plunge the dagger into the heart of another if he had imagination enough to see him dead—imagination enough to see his widow throw her arms about the corpse and cover his face with sacred tears—imagination enough to see them digging his grave, and to see the funeral and to hear the clods fall upon the coffin and the sobs of those who stood about—do you believe he would commit the crime? Would any man be false who had imagination enough to see the woman that he once loved, in the darkness of night, when the black clouds were floating through the sky hurried by the blast as thoughts and memories were hurrying through her poor brain—if he could see the white flutter of her garment as she leaped to the eternal, blessed sleep of death? Do you believe that he would be false to her? I tell you that he would be true.

So that, in my judgment, the great mission of the stage is to cultivate the human imagination. That is the reason fiction has done so much good. Compared with the stupid lies called history, how beautiful are the imagined things with painted wings. Everybody detests a thing that pretends to be true and is not; but when it says, "I am about to create," then it is beautiful in the proportion that it is artistic, in the proportion that it is a success.

Imagination is the mother of enthusiasm. Imagination fans the little spark into a flame great enough to warm the human race; and enthusiasm is to the mind what Spring is to the world.

Now I am going to say a few words because I want to, and because I have the chance.

What is known as "orthodox religion" has always been the enemy of the theatre. It has been the enemy of every possible comfort, of every rational joy—that is to say of amusement. And there is a reason for this. Because, if that religion be true, there should be no amusement. If you believe that in every moment is the peril of eternal pain—do not amuse yourself. Stop the orchestra, ring down the curtain, and be as miserable as you can. That idea puts an infinite responsibility upon the soul—an infinite responsibility—and how can there be any art, how can there be any joy, after that? You might as well pile all the Alps on one unfortunate ant, and then say, "Why don't you play? Enjoy yourself."

If that doctrine be true, every one should regard time as a kind of dock, a pier running out into the ocean of eternity, on which you sit on your trunk and wait for the ship of death—solemn, lugubrious, melancholy to the last degree.

And that is why I have said joy is Pagan. It comes from a love of nature, from a love of this world, from a love of this life. According to the idea of some good people, life is a kind of green-room, where you are getting ready for a "play" in some other country.

You all remember the story of "Great Expectations," and I presume you have all had them. That is another thing about this profession of acting that I like—you do not know how it is coming out—and there is this delightful uncertainty.

You have all read the book called "Great Expectations," written in my judgment by the greatest novelist that ever wrote the English language—the man who created a vast realm of joy. I love the joy-makers—not the solemn, mournful wretches. And when I think of the church asking something of the theatre, I remember that story of "Great Expectations." You remember Miss Haversham—she was to have been married some fifty or sixty years before that time—sitting there in the darkness, in all of her wedding finery, the laces having turned yellow by time, the old wedding cake crumbled, various insects having made it their palatial residence—you remember that she sent for that poor little boy Pip, and when he got there in the midst of all these horrors, she looked at him and said, "Pip, play!"

And if their doctrine be true, every actor is in that situation.

I have always loved the theatre—loved the stage, simply because it has added to the happiness of this life. "Oh, but," they say, "is it moral?" A superstitious man suspects everything that is pleasant. It seems inbred in his nature, and in the nature of most. You let such a man pull up a little weed and taste it, and if it is sweet and good, he says: "I'll bet it is poison." But if it tastes awful, so that his face becomes a mask of disgust, he says, "I'll bet you that is good medicine."

Now I believe that everything in the world that tends to make man happy, is moral. That is my definition of morality. Anything that bursts into bud and blosson and bears the fruit of joy, is moral.

Some people expect to make the world good by destroying desire—by a kind of pious petrefaction, feeling that if you do not want anything, you will not want anything bad. In other words, you will be good and moral if you will only stop growing, stop wishing, turn all your energies in the direction of repression, and if from the tree of life you pull every leaf, and then every bud—and if an apple happens to get ripe in spite of you, don't touch it—snakes!

I insist that happiness is the end—virtue the means—and anything that wipes a tear from the face of man is good. Everything that gives laughter to the world—laughter, springing from good nature, that is the most wonderful music that has ever enriched the ears of man. And let me say that nothing can be more immoral than to waste your own life, and sour that of others.

Is the theatre moral? I suppose you have had an election to-day. They had an election at the Metropolitan Opera House for bishops, and they voted forged tickets; and after the election was over, I suppose they asked the old question in the same solemn tone: "Is the theatre moral?"

At last, all the intelligence of the world admits that the theatre is a great, a splendid instrumentality for increasing the well-being of man. But only a few years ago our fathers were poor barbarians. They only wanted the essentials of life, and through nearly all the centuries Genius was a vagabond—Art was a servant. He was the companion of the clown. Writers, poets, actors, either sat "below the salt" or devoured the "remainder biscuit," and drank what drunkenness happened to leave, or lived on crumbs, and they had less than the crumbs of respect. The painter had to have a patron, and then in order to pay the patron he took the patron's wife for Venus—and the man, he was the Apollo! So the writer had to have a patron, and he endeavored to immortalize him in a preface of obsequious lies. The writer had no courage. The painter, the sculptor, poor wretches, had "patrons." Some of the greatest of the world were treated as servants, and yet they were the real kings of the human race.

Now the public is the patron. The public has the intelligence to see what it wants. The stage does not have to flatter any man. The actor now does not enroll himself as the servant of duke or lord. He has the great public, and if he is a great actor, he stands as high in the public estimation as any other man in any other walk of life.

And these men of genius, the "vagabonds," these "sturdy vagrants" of the old law—and let me say one thing right here: I do not believe that there ever was a man of great genius that had not a little touch of the vagabond in him somewhere—just a little touch of chaos—that is to say, he must have generosity enough now and then absolutely to forget himself—he must be generous to that degree that he starts out without thinking of the shore and without caring for the sea—and that is that touch of chaos. And yet, through all those years the poets and the actors lacked bread. Imagine the number of respectable dolts who felt above them. The men of genius lived on the bounty of the few, grudgingly given.

Now just think what would happen, what we would be, if you could blot from this world what these men have done. If you could take from the walls the pictures; from the niches the statutes; from the memory of man the songs that have been sung by "The Plowman"—take from the memory of the world what has been done by the actors and playwriters, and this great globe would be like a vast skull emptied of all thought.

And let me say one word more, and that is as to the dignity of your profession.

The greatest genius of this world has produced your literature. I am not now alluding simply to one—but there has been more genius lavished upon the stage—more real genius, more creative talent, than upon any other department of human effort. And when men and women belong to a profession that can count Shakespeare in its number, should feel nothing but pride.

Nothing gives me more pleasure than to speak of Shakespeare—Shakespeare, in whose brain were the fruits of all thoughts past, the seeds of all to be—Shakespeare, an intellectual ocean toward which all rivers ran, and from which now the isles and continents of thought receive their dew and rain.

A profession that can boast that Shakespeare was one of its members, and that from his brain poured out that mighty intellectual cataract—that Mississippi that will enrich all coming generations—the man that belongs to that profession—should feel that no other man by reason of belonging to some other, can be his superior.

And such a man when he dies—or the friend of such a man, when that man dies—should not imagine that it is a very generous and liberal thing to do for some minister to say a few words above the corpse—and I do not want to see this profession cringe before any other.

One word more. I hope that you will sustain this splendid charity. I do not believe that more generous people exist than actors. I hope you will sustain this charity. And yet, there was one little thing I saw in your report of last year, that I want to call attention to. You had "benefits" all over this country, and of the amount raised, one hundred and twenty-five thousand dollars were given to religious societies and twelve thousand dollars to the Actors' Fund—and yet they say actors are not Christians! Do you not love your enemies? After this, I hope that you will also love your friends.

When Col. Ingersoll had finished speaking and the uproar of applause ceased, Lillian Russell came forth and sang a pretty ballad in her own delightful style. Owing to the lateness of the hour she did not respond to the demand for something more, but merely bowed her thanks. Then Dion Boucicault, who looked jaunty and debonnair in a suit of grey, made a brief address, which scintillated with the drollery and sly wit for which he is famous. His amusing and clever references to himself, as if to another person, excited abundant mirth. Indeed, almost every sentence brought a laugh.

"*Mr. Palmer, Ladies and Gentlemen:* I am sorry that Miss Lillian Russell was, evidently, not prepared for an encore, and while I was listening to our esteemed friend, Col. Ingersoll, I was also inclined to call on him for an encore. I was taking a lesson all the time in feeling small, at any rate he gave me one good counsel, and that was to be brief. I hope in my little brevity you will find some wit. You know there are three characters that are familiar to everybody associated with improvidence—one is the author, eminently; the other is the actor, eminently, and the other is the Irishman, pre-eminently. But when these three characters become united in one individual you can easily imagine that he becomes pre-eminently conspicuous for improvidence. Now, there is a friend of mine who combines these three characters in one, and I was desirous that he should appear before you almost in the light of such a specimen as is generally produced, the specimen drunkard who makes you feel the horror of the situation. However, my friend did not feel inclined to parade under the circumstances, but nevertheless, he furnished me confidentially with his views upon the subject which I propose now to lay before you." Mr. Boucicault then produced the following document, which he proceeded to read amid great laughter:

"'(Private and confidential.) In these modern and degenerate days our authors, having no respect for the traditions of literature nor the illustrious examples of improvidence held up to us by Sheridan, Goldsmith and Grub Street generally, but rather emulating the sordid and lately proved to be disreputable imposter, Shakespeare, have, like him, become men of substance. Without fear of a future Donnelly before their eyes, they have, like him, become respectable.

"'Actors seem to forget that they are rogues and vagabonds by order of Parliament, and presume to have bankers' accounts to pay their scores, introduce great public charities, contribute to build churches and perform a thousand services to society which society receives and acknowledges on the door-mat. The poor actor and the poor author exist no more.

"'The Ancient and Bohemian Guild of the stage meets no more in a public house. The modern and thrifty Capuchin of the drama has its clubs, its funds, its home. Melpomene gets her dresses from Paris, and her sister is worth a million. 'Thrift, thrift, Horatio!' What is thrift? It means keeping what you have got and investing it in first-class security. Then there is the old-fashioned form. A man hoards his gains, accumulates a fortune that he may leave a big lump of money for his legatees to divide, dispute and enjoy. I fail to perceive that the same is a good real estate investment. You see a fellow has to die to realize on it. Suppose that I leave $10,000 to the Actors' Fund. Up comes some heir of mine and employs a distinguished lawyer to prove me a crank. There would be no difficulty about that. Scores of actors and actresses who have suffered the torments under my stage management would testify heartily to that. [Great laughter.] Then this eminent orator, who never lost a case, even when Gladstone was his opponent in the ring, would prove me as mad as Nebuchadnezzar, and walk off with my $10,000. A suit against a dead man is a sure thing. He can't testify in his own behalf.

"'Now there is another kind of thrift which seems to me the most thrifty. Put out your money while you live and can see what becomes of it, watching the good it does. If there is any doubt about your wits or what you intended to do, you are there to settle disputes and show you are one too many for the law. This is the wisest form of thrift. It is the best kind of security. You get discount on the transaction right here, and compound interest hereafter.'

"I suppress the signature, but he calls himself 'Nihilist' because he has nothing, and so is free from prejudice in disposing of the goods of other people."

Mr. Boucicault's remarks were thoroughly enjoyable, forming as they did a happy contrast to the more serious addresses of the afternoon.

Then, while the orchestra played Wagner's Grand March, from Tannhauser, the gathering dispersed, with the pleasantest recollections of a most profitable and entertaining event.

Among those who were present were the following ladies and gentlemen.

Frank W. Sanger, F. F. Mackay, Mittens Willett, Wesley Rosenquest, Minnie Maddern, Dora Goldthwaite, Louise Eldridge, Mme. Ponisi, Walter Kytinge, Mrs. Sol Smith, James Neill, Charlotte Thompson, W. H. Lytell, Blanche Mortimer, Tony Pastor, George W. Sammis, William Henderson, Harry Miner, Lulu Wentworth, L. C. Vincent, John A. Burke, Ed. Knowles, Harry Watkins, Russell Bassett, Colonel Sinn, John P. Smith, L. S. Gurney, Alfred Ayres, Carl Haswin, Mrs. Haswin, Annie Ward Tiffany, Maze Edwards, Milton Nobles, E. Wodiska, Josephine Lawrence, Mrs. Mary H. Fiske, Ed. H. Lee, Ben Teal, F. M. Burbeck, Thomas Maguire, Harriett Webb, Lulu Jordan, A. H. Sheldon, E. J. Mack, John Archer, Mary Maddern, Miss Graves, Emma Lawrence, Emma Maddern, Miss Gerome, H. Percy Meldon, Minnie Kisselle, George Farren, Charles Kidder, Mrs. Kidder, M. Jordan, Charles Allison, Emma Fawcette, Ben A. Baker, Mrs. Baker, Alice Grey, Mrs. Sewell, Joseph Palmer, George Woodward, S. J. Forhan, Mrs. S. J. Forhan, Mrs. Joseph Palmer, Mrs. George Woodward, Mrs. Walter Kytinge, Alice Brown, D. Hanchett, W. B. Cahill, Mrs. Cahill, Kate Blancke, G. W. Wilton, Annie Blancke, Mabie Leonard, T. M. Brown, Loraine Rogers, William Yerance, Charles Melville, Mrs. Melville, Graham Crawford, Alice Crawford, W. F. Granger, James A. Garry, H. P. Keen, Harry Sewall, R. J. Dillon, Emily Maynard, Henry Simon, W. D. Stone, Nellie Pierce, Mrs. Smith, Mrs. Crown, Josh Ogden, Helen Ransome, Helen Creswick, Wash Melville, H. C. Clarke, Annie Morton, J. D. Walsh, G. R. Dunn, Mr. Edwards, James G. Glenny, T. H. Glenny, Libbie Moore, Joshua Henry, R. S. Lyle, Charles R. Cloudsley, J. J. Farrel, W. L. Jennison, Ed. H. Thayer, Mrs. Cloudsley, Mrs. Day, W. Perkins, E. M. Day, W. J. Humphrey, Helen A. Thayer, Edgar Selden, George W. Harrison, James L. Carhart, J. A. Wilkes, J. H. Brown, Newton Gotthold, Mrs. Georgie Dickson, William H. Polk, Charles Frohman, Gertrude Johnson, Mary Breyer, J. W. Watson, Abbie Pierce, Clarence Heritage, Marion Booth, A. C. Townsend, Maud Horsford, J. Duke Murray, Lewis Peters, John Marshall, Mrs. Selden Irwin, W. J. Fleming, Blanche Weaver, Franz Howson, Chas. Norris, Maud Lewis, Eugene Bartram, Bassett Willard, W. H Lewis, Rosa D. O'Neill, P. S. Sach, W. G. Savage, John Swinburne, Clifford Dempsey, Gabrielle Du Sauld, Owen Ferree, Frank L. Goodwin, Ben Ringgold, M.A. Kennedy, Kate Dennin, Della Sawyer, J. T. McKever, Harold Dunbar, E. B. Tilton, J. T. McKever, Jr., J. R. Wilson, Le Grand White, George A. Beane, Jr., R. F. McClannin, Ed Chapman, H. J. Norman, Irene Ackerman, Mrs. Boswell, Lizzie B. Masters, Arthur Rankin, Isaac W. Bailey, Lulu Jordan, Charles Walcot, A. H. Sheldon, Howard Edwards, Carrie Jamison, Frank Holland, Kittie Rhoades, Mr. Campbell, Clementine Vaughn, Charles S. Dickson, George Backus, Redfield Clarke, Louis J. Monico, H. P. Keen, A. C. Henderson, Fanny Bernard, Charles B. Welles, E. J. Mack, Adele Clarke, Mr. Delamater, Annie Berlein, S. S. Block, Mrs. Leffingwell, J. C. Kline, E. A. Eberle, Kate Baker, Laura Burt, Wilby Frampton, Lizzie Gowrie, Mr. Fitzroy, W. H. Strickland, John Sutherland, Geo. C. Jordan, Marion Strickland, Mrs. Lysander Thompson, Howard P. Taylor, H. Brooks, Fred. Dubois, C. T. Parsloe, C. A. Parsloe, B. W. Singer, John Archer, M. Dalgo Moya, Helen Ottolengui, Sheridan Corbyn, Mrs. French, J. M. Humphries, J. H. Alliger, H. Wayne Ellis, Thomas B. Acton, Eva French, Mr. French, Harry Atkins, Charles White, Augustus Wayne, A. R. Whytal, James F. Crossen, Miss Dillon, A. G. Enos, Fred Mordaunt, J. P. Clark, Thomas Dare, Francis F. Kerrian, Albert Ellery Berg, T. A. Bonta, Anthony Farrell, Daisy Wood, Nettie Lewis, the Allen Sisters, James Wallis, Dr. Baran, Mary E. Hill, J. Potter, E. F. Gilpin, R. G Moore, Walter Hubbell, Frank Little, Graham Henderson, D. McDougall, Donald Smidt, Henry Pierson, F. Chippendale, H. Flohr, S. Leach, Jr., Horace Kyle, Mrs. Bankson, Michael Gallagher, Frank Drew, Kate Singleton, Griffith Morgan, W. P. Sheldon, Edwin Brown, Mrs. Maeder, J. H. Weinburg, Sally Singleton, Mollie Maeder, Emma Lascelles, E. F. Simonds, Frank H. Doane, Sally Cohen, Herbert Sackett, Annie Lockhart, Charles Fox, Wesley Sisson, Louise Muldener, Charles Lack, J. B. Everham, Mrs. Charles Wheatleigh, Amelia Herbert, Octavia Allen, Jacques Martin, L. P. Hicks, Harry Young, Mrs. Rouse, E. F. Gillette, Mrs Haswell, C. W. Butler, G. W. Pike, Clarence Montaine, George F. Nash, Nellie Wetherill, Alice Butler, J. H. Leonard, H. C Lewis, Dr. John Lochner, Redfield Clark, Mr. Hodes, H. W. Herman, W. Palmer, N. E. Kennedy, W. H. Brown, Mrs. Koenig, Tony Farrell, Joe Mason, Katherine Rogers, Florence Rogers, Thomas Q. Seabrooke, Walter Hubbell, Ralph Delmore, Norman Campbell, Frank Evans, Amy Lee, T. D. Frawley, Patrice, Emily Maynard, Robert Fraser, Charles A. Watkins, Julian Magnus, Dr. Egbert Guernsey, J. E. Kellerd, Louis A. Robie, Louise Dillon, W. B. Gross, Charles B. Bishop, Minnie Williams, Mr. and Mrs. Edgar Selden, Charles Foster, Harry Eytinge, H. R. Marshall, John T. Sullivan, E. D. Price, Harriet Webb, Marion Erle, J. H. Browne, Fanny Jackson, George W. Sammis, Archie Cowper, Frank G. Cotter, Charles W. Allison, Wesley Sisson, E. M. Gardiner, Mme. Sohlke, Charles Haswin, Mr. Edwards, S. J. Forhan, John Matthews, Sydney Chidley, Dan Harkins, Harry Sewell, Frank Drew, Pearl Eytinge, Harry Chapman, Sheridan Corbyn, Col. T. A. Brown, Horace Wall and Lea Raymond.

The Usher.



Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

I note that The Giddy Gusher pictures direful things for a stock theatre managed by a woman which the severe, if not spectacled, members of Sorosis have been discussing recently. Let me say for the three theatres managed by women in Philadelphia, Albany and Richmond, that they are among the best equipped and most ably conducted places of amusement I have ever inspected. Moreover, they are the cleanest, both before and behind the curtain.

* * *

Women have frequently demonstrated a remarkable capacity for the theatrical business. Look at the tact and shrewdness of Mrs. John Drew, Mrs. Leland and Mrs. Powell, and in the line of traveling management recall the ability of Miss Ober and Helen Lenoir. While I don't suppose that the average woman is qualified to steer a theatre along the treacherous channel of popularity, yet I do assert most emphatically that a woman with genuine business talent has as good a chance of success in that line as a manager who wears trousers.

* * *

John Schoeffel was in town yesterday, wearing a coat of Manchester sunburn and an agriculturalist's hat. He says his cable reports from Abbey of the Coquelin-Hading opening in South America are highly encouraging. His partner wired that the event was "an enormous success" The use of the adjective, considering the high cable toll between the Southern continent and this, leads Mr. Schoeffel to the pleasantest conclusions respecting the present and future of the new enterprise. He is going to Manchester on the 23d to start the ball rolling at the Masconomo. Dr. Robertson doesn't want to be looking after sick people during his vacation, and so after thinking all the healthy places over he is going to locate there shortly for the Summer.

* * *

I don't think the readers of THE MIRROR will begrudge the space given over to the account of the anniversary of the Actors' Fund this week, for it is all most interesting matter. Moreover, this is the only paper which gives the speeches of Messrs. Ingersoll, Palmer and Boucicault, as they were delivered. Colonel Ingersoll, in order that THE MIRROR might present an absolutely correct report of his address, with his accustomed courtesy personally revised the stenographic transcript which is published elsewhere. Doubtless it will be preserved by thousands.

* * *

On one of the most doggish of last week's sultry dog days, when our whole staff were taking a vapor bath gratis, the Sage created a refreshing coolness by coming in and addressing the editor as "a-steamed friend."

* * *

"London is charming now," writes Constance Du Plon, who is paying Miss Eastlake a visit there. "Miss Eastlake's residence is quite like a country house, planted away from the whirl of the great city, at Hampstead. But in reality it is only a short drive from town.

Mr. Sothern's Season.

Edward H. Sothern returned to town the other day, looking well after his tour in The Highest Bidder. He grew enthusiastic when speaking of his first season as a star under Daniel Frohman's management.

"The outcome of the season has been most satisfactory," he said. "Instead of only paying our expenses, which is all that we had hoped to do, we made considerable money. The first season would, it was thought, pave the way to good, and ultimately, great financial success, but it did much better; and that, too, in the face of a terrible tour, the expenses of which were enormous. In Boston we did a very good two weeks' business, in spite of the attractions against us, and the only places in which business was bad were Pittsburg and Louisville, where we did quite poorly, although the papers treated us very kindly.

"One thing surprised us. Before we started out we were told that the play was too light for the road, particularly one night stands, and the Western cities; but the prophecy did not come true, some of our best audiences being those in one night stands. They seemed to grasp the comedy of the situations, and to appreciate the light nature of the work as a fitting change from the heavier drama and the flimsier farce-comedy. For my own part I feel much relieved, as the result of a new attraction's first season is anxiously awaited Now that it is over, I feel safe.

"This week I am going down to the country, to Long Branch, not to return until the second week in July, when I come back to rehearse. By that time the new play by Belasco and De Mille will probably be completed. I do not know the plot as yet, and I will not hear it read until it is completed, so that all I can tell you of it is that those who have heard portions of it say that it is 'great,' and that the character which I shall be called upon to play will be directly opposite to the one that I have in The Highest Bidder. Besides the new play, we shall produce the latter piece for a run during the Summer. We shall open the season at the Lyceum about the second week in August with the new play, if it is ready in time. If not, with The Highest Bidder.

"For next season we shall have pretty near the same company as last. It was an excellent organization, and left a splendid impression everywhere. It was spoken of as very fine, and Ramsey Morris, in the business department, did excellent work for us on the tour. We shall have a very good tour for next year. No one-night stands, but stays of one and two weeks. The Highest Bidder is good for another two years. We shall probably play several weeks at combination theatres in this city during the season."

The Fund's Annual Meeting.

The seventh annual meeting of the Actors' Fund of America was called to order a little after 2 o'clock on Tuesday afternoon, at the rooms of the Fund, 145 Fifth avenue, by President A. M. Palmer. Actors, actresses and managers crowded the spacious room and overflowed into the lobby. There were in attendance nearly all the officers and trustees. A lively interest was taken by those present in every question which was brought up for consideration.

Following the minutes of the previous annual meeting, which were read and on motion approved, Secretary Fiske read his own and the annual report of the Treasurer. On motion both reports were approved and adopted. The statements were as follows:

SECRETARY'S ANNUAL REPORT.
June 7, 1887, to June 5, 1888.

Total expenditure as per requisition		$20,216 08
Paid for relief, funerals, physicians' expenses, medicines in different cities, etc., etc	$14,485 25	
Salaries	2,474 00	
Expenses Dramatic Bureau	200 00	
Printing, advertising and stationery	361 50	
Expenses for benefits	465 87	
Expenses dedication of monument	246 77	
Postage	131 05	
Office expenses, furniture, etc	223 38	
Newspapers for reading room	28 70	
Rent of rooms, 145 Fifth avenue	1,599 96	
		$20,216 08
Received by Assistant Secretary:		
Membership dues	$2,396 00	
Balance Monument Fund	277 20	
Life membership	150 00	
Donations	16 00	
Money returned	439 11	
		$3,478 31
Paid by Assistant Secretary to Treasurer	$3,326 31	
	152 00	
		$3,478 31

TREASURER'S ANNUAL REPORT.

June 7, 1887, balance cash on hand		$17,207 15
Interest on bonds	$ 1,080 00	
Interest on deposits in the U. S Trust Co.	251 80	
Donations	386 45	
From the City of New York	9,000 00	
Benefit, Manchester-by-the-Sea	1,981 22	
Benefit, Mrs. Landry, Fifth Ave. Theatre, New York	1,284 75	
Benefit, Grand Opera House, New York	3,136 75	
Benefit, Mrs. Leland's, Albany, N Y	1,214 50	
Benefit, H. C. Miner's Bowery Theatre	267 95	
Benefit, Philadelphia, Pa	738 00	
Benefit, Boston Theatre, Boston, Mass	2,631 00	
Cash from B. A. Baker, Assistant Secretary, account of life memberships, memberships, and money returned	3,326 31	
Total cash received from June 7, 1887, to June 5, 1888		$25 318 73
		$42,525 88
Cash in Bank of the Metropolis	$ 2,062 10	
Cash in United States Trust Co.	14 882 80	
		$16,944 90
Also, cash invested in U. S. Government four per cent. registered bonds in the name of the Actors' Fund of America, now in private safe of the Fifth Ave. Safe Deposit Vault		$27,000 00
Premium on above bonds at close of Stock Exchange, June 4, 1888		7,188 75
		$51,133 65
Payments to B. A. Baker, Assistant Secretary as per weekly requisitions from June 7, 1887, to June 5, 1888	$20,216 08	
Evergreens Company for burial lots	5 000 00	
Evergreens Company for interest on mortgage	176 86	
Expenses account of benefits	188 64	
Total amount paid out from June 7, 1887, to June 5 1888		$25 580 98
Balance cash on hand, June 5, 1888		16,944 90
		$42,525 88

MEMORIAL MONUMENT FUND.

June 6, 1887, balance	$1,368 88
June 16, 1887, donation	10 00
	$1,378 88
Cash in Bank of the Metropolis	$936 68
July 26, 1887, dedication expenses	$279 20
July 26, 1887, sodding lot	265 00
Aug. 11, 1887, carriage	10 00
Nov. 7, 1887, headstones	90 00
June 5, 1888, balance cash on hand	936 68
	$1,378 88

In keeping with the action of the previous year the President appointed an Auditing Committee of three, consisting of Messrs. Daniel Frohman, Horace McVicker and W. J. Fleming to examine the Treasurer's accounts:

"The next business in order," said the President, "is the election of officers for the ensuing year."

W. J. Fleming arose and addressed the meeting in the following words: "I wish to state here that the report of the Auditing Committee of last year was never published I was one of the members of that committee. We looked over the accounts thoroughly and found everything correct. In fact the books of any bank in the country could not have been kept in better shape than those of the association as we found them on examination. I now nominate the following officers for the ensuing year, and suggest that, in order to save time, a vote be taken by acclamation." Mr Fleming then read this ticket:

For President, Albert M. Palmer. For First Vice-President, Henry C. Miner. For Second Vice-President, William Henderson. For Treasurer, T. Henry French. For Secretary, Harrison Grey Fiske. For Board of Trustees: Albert M Palmer, Henry C. Miner, William Henderson, William Morton, Martin W. Hanley, Harry Edwards, Marshall H. Mallory, Louis Aldrich, Edward Aronson, Antonio Pastor, Edwin Knowles, Edward G. Gilmore, Eugene Tompkins, T. Henry French, J. Fred. Zimmerman, William E. Sinn, and Harry Watkins.

"I move," said Frank G. Cotter, "that the Board of Trustees be elected by ballot, and that the election of officers be had separately."

There was considerable discussion over this latter motion, which was finally ended by a rising vote being taken, in which it was lost, but twenty-four voting in its favor. The meeting then proceeded to elect the ticket by ballot, Messrs. Fleming and Cotter being appointed tellers. After a short absence they returned and reported that the ticket as read had been elected by almost unanimous vote, majorities variously ranging from 18 to 108.

"Mr. President," said Mr. Fleming, "I would like to be authorized to tear up any tickets that may be scratched."

"There is no need of that," said the President. "I know that you can't make any mistake in the election of officers or trustees No one who is a member of the profession, if placed in the list of officers of this Association but would serve the Actors' Fund well."

"I move," said Mr. Wilkes, "that the vote be made unanimous in every case."

"Such a vote cannot stand," said John P. Smith. "The vote has been counted, and if the entire ticket is elected as nominated, as the tellers inform us it is why they are elected, and that is all there is to it."

"I move as an amendment," said S. J. Forhan, "that the votes as given be read for each individual name on the ticket."

"For the benefit of those who desire to know," said Mr. Cotter, "I will state that out of the 109 votes cast, 63 were straight tickets, a majority of 17. The other tickets were variously altered. It would take an hour or two to go through them."

The motion to declare the election unanimous throughout was then put by the President, and carried with a will.

A VOICE: I move a vote of thanks be given to the officers for the past year, who have done their work so faithfully, and for those of the year to come. This motion was seconded and carried with enthusiasm.

W. J. FLEMING: Since reading of the suggestion of flowers for the sick, I have come to the conclusion to ask the sense of this meeting on a suggestion to commemorate each and every year the dedication of our plot in Evergreens Cemetery, on what we would call Actors' Decoration Day. [Applause.] The soldiers have their day to decorate the graves of their dead comrades, why should not we? I have fought in the war of the rebellion, and I am a member of the Grand Army of the Republic, but the army that has my heart is the army of the actors' guild. As for myself, as long as I am successful, I shall put aside a sum of money yearly for the purpose of which I speak.

FRANK G. COTTER—While I do not mean to oppose Mr. Fleming's motion by any means, I would like to call the attention of the Fund to another matter that is very relevant. Some time ago I had to assist in the burial of a friend who was a beneficiary of the Fund. For his funeral the usual amount, $45 was received. Now I hold that outside of New York—even if it cannot be done here—no proper funeral can be had for that sum. To the widow just suffering from the affliction of the death of a loved husband, you have no idea what the shock, say, of a coffin such as that in which those who are taken to Potter's Field are buried, really is. I move that it be the sense of this meeting that the money set aside for a funeral be not less than $75. [Vociferous applause.]

COL W. E SINN—I second that motion.

PRESIDENT PALMER—That is a perfectly proper motion, and if I were on the floor I would second it myself. I believe in this Fund, and I want it to do all the good it can. By good fortune we have the money necessary to use it in this way and the means to get more. I am very glad to see that the members watch us closely enough to be able to make such motions as Mr. Cotter had made, and I, as one of the trustees, will be glad to receive instructions from you as a body to spend the increased sum. [Applause.]

The motion was then put and carried unanimously.

JOSEPH WILKES.—That does not do away with the question that Mr. Fleming has raised I, for one, am willing to add my mite for decorating the graves of our actors.

On motion the question of setting apart an Actors' Decoration Day was referred to the trustees for action.

PRESIDENT PALMER.—I wish to say here that we must apologize for cramped quarters for this meeting this year. In another year where we now have 200 present we hope to see a thousand or fifteen hundred in a theatre large enough to hold them all.

S J. FORBES.—I would like to call the attention of the meeting to Sunday night benefits. They were the opening wedge of Sunday night performances in Chicago, and I think that it should at least be the sense of this meeting that they will not appear for any one's benefit on Sunday night, at least not gratis. [Laughter and applause].

PRESIDENT PALMER.—The gentleman has evidently made a hit.

Motion was then made for an adjournment, which was carried.

The Death of Ben Maginley.

One of the most sensitive shocks the profession has experienced for some time accompanied the announcement on Sunday last of the sudden and unexpected death of the well-known actor, Benjamin R. Maginley, in the village of Westchester, Westchester county, N. Y., at the residence of his daughter, Mrs. Frank Buckel. The immediate cause of death is not known, for the comedian had been suffering with several disorders for some time past, a stubborn affection of the throat, it was thought, being the most serious; but that, his friends believed, was yielding to medical treatment. Lately, on the occasion of several visits to the city, a strange change was noticed in Mr. Maginley's appearance. His usual round, rosy face suddenly became haggard and thin, and his rotund neck quite attenuated. Still he seemed in good spirits, and conversed freely upon his prospects for the coming season, laying great stress upon the hit he expected to make as Uncle Tom in Boston next August. Although he spoke with some difficulty, no apprehensions were felt by his friends but that "Uncle Ben," as he was familiarly called, would live to entertain many an audience, and the news of his sudden taking off was more of a pang at the heart than a mere surprise.

Mr. Maginley was the most genial of men, with a soft spot in his heart for his fellow creature; firm in his friendship, but relentless in his enmity; honest and upright in his dealings, and conscientious in the performance of the most trivial affairs of life. His faults were few, his virtues many, and hundreds of sturdy friends, and thousands of public admirers lament the abrupt termination of so valuable and exemplary a life.

Mr. Maginley was born in Philadelphia in 1832, of well-to do parents, but he conceived an early passion for the stage, and began life for himself by joining the stock company in Dr. Simpson's theatre at Pittsburgh, where he did utility business His fortunes were varied until in 1856 at the old Front Street Theatre, Baltimore, his first opportunity presented itself to play a part of some importance—that of Dangars in Monte Cristo. After this he drifted into comedy and met with success. He played many leading roles subsequently in most of the old comedies made famous by Burton, Jefferson, Jamieson, Richings, Burke and others, and also in the Irish drama. When the war broke out Mr. Maginley went to Memphis, Tenn., and opened a theatre. Always ready to relieve the necessities of others, he imprudently loaned a large sum of money to a circus company, and in order to liquidate the debt, he was made a member of the firm, under the title of Melville, Maginley and Co.'s Great Eastern Circus. His spirit of mirth asserted itself in the ring as clown, and many are living to-day who laughed at his antics and jests. He continued in the circus business until 1875, when he married Miss Carroll, a celebrated equestrienne of that time, by whom he had one child, Mrs. Buckel, at whose house he died; his wife died in 1876 He was also interested in other circus organizations.

Mr. Maginley resumed the theatrical profession after leaving his circus life, and appeared with Lester Wallack in Rosedale, Dion Boucicault, McKee Rankin and others. In 1868 he began starring in Deacon Crankett and subsequently in A Square Man, under J. M. Hill's management, in 1881-'82 '83 For nearly five years he was a member of the Madison Square company, playing with success in Esmeralda and May Blossom. Last year he organized the Inshavogue company, buying the play from William J. Florence. The season was not a profitable one, and he closed it in Utica a few weeks since.

The funeral services were held at St. Peter's Church, Westchester, on Tuesday last, from which place he was buried. A delegation from the New York Lodge of Elks was present, including William Bowron, John La Thorne, John P. Hogan, Walley Price, Frank Russell, Robert Draddy, Elmer E. Grandin, of the New Haven Lodge, and Lewis W. Browning, of the Baltimore Lodge. The pall-bearers were Messrs. Bowron, La Thorne, Hogan, Russell, Draddy and Browning. The Elks services were conducted at the grave, Exalted Ruler J. J. Spies officiating, while choristers from the church sang, "Nearer, My God, to Thee." Among the professionals attending from New York were Mrs. Isabella Waldron, Alice Waldron, Lillian Billings, Belle Stokes, Eva Montford, Frank Currier, John F. Hines, T. J. Brannick, Mr. and Mrs. Charles Hicks, James Ennis, Lizzie Ennis, and others. The New York contingent left this city at 12 o'clock on the New Haven branch from Harlem, returning on the 3:20 P. M. train.

Fred. Marsden's Will.

The will and codicil of the late Frederick Marsden, were filed in the Surrogate's Court, for probate, on Monday by Howe and Hummel, on behalf of Fannie M. Sliver his widow and executrix.

The will bears the date of February 8, 1882. It was written by the testator himself in a firm, bold hand signed in his real name of William A. Sliver, and is attested as to execution, by F. Alfred Reinhardt and Lucy A. Reinhardt. It begins: "I, the undersigned, William Sliver, dramatic author, writing under the name of Frederick Marsden," and it bequeaths all his property real and personal, including all his copyrighted plays to his wife, Fannie M. Sliver, whom he appoints executrix. The directions he gives respecting his funeral are characteristic. He says: "I desire that my funeral shall be as plain and inexpensive as possible, with no funeral remarks or services of any kind, unless it be to read the burial services of the Universalist Church, with the quartet, 'Nearer My God to Thee.'"

The codicil is dated May 5, 1888, just thirteen days prior to his death. It was also written by his hand but the writing shows evidence in its cramped and shaky characters, of the mental torture he was then suffering. The witnesses were Mrs. M. A Leggett and William Burgoyne. The codicil is in the main to the same purport as the will; but adds the uncopyrighted plays to the bequest in favor of his wife. It seems to show that the idea of suicide had not then occurred to him for it disposes of a life interest in his estate to his wife's relative Frank Sauter, of Philadelphia, and on the latter's death to his daughters Florence and Kate Sauter, in the event of Mrs. Marsdens dying before him or surviving him and dying intestate. This bequest is followed by one of an annuity of $300 to his faithful servant, Maria Kiernan.

The principal motive for the execution of the codicil is shown in one of the most painful passages which could be written in a formal document, couched in the following terms: "As we know how our daughter, Blanche E. Sliver, has for a long time deceived us and led an immoral life, I hereby will that she shall never receive any share or portion of my estate and is hereby disinherited."

Tony Pastor's Theatre Burned.

Tony Pastor's Theatre was almost gutted by a fire which broke out early yesterday (Wednesday) morning. At 6:15 o'clock flames burst from the windows of Tammany Hall, in which building the theatre is situated, and three minutes later the alarm was sounded by the janitor of the building, Robert Kelley. The firemen responded quickly, and in less than an hour the fire was under control. It is supposed to have originated on the stage.

A view of the theatre after the fire had been extinguished recorded the fact that the stage on which the upper floor had fallen was not burned. The auditorium, though damaged in places, is still intact, though the boxes were destroyed, as well as the scenery, etc.

The building was damaged to the extent of $45,000, on which there was insurance for fully $10,000 The fire will doubtless prevent Mr. Pastor sailing for Europe on Saturday as he had intended. He will be a loser to the extent of about $20,000, as he is uninsured. He will rebuild almost immediately, and open as usual in September. W. H. Bishop's Mugg's Landing company, that was filling an engagement at the house, loses not alone its costumes, valued at $2,000, and all personal effects, but the properties, and the St. Bernard dog which appeared in the play.

La Tosca in 'Frisco.

Messrs. Klaw and Erlanger are elated, not alone at the success which their agency is meeting with, but at the favor with which the San Francisco public has received Fanny Davenport in La Tosca. In speaking of his star, Mr. Klaw said: "I don't quite understand upon what authority some papers based the assertion that the auction sale of seats for the first night was not a success. The San Francisco press is unanimous in saying that there was a larger demand for seats than even at the Booth and Barrett engagement. They find much to admire in the play and they praise Miss Davenport unqualifiedly. The *Chronicle*, which takes issue with the theme of the play, concludes by saying "that viewed as a play, merely, it is the most brilliant, the most intensely dramatic and the most exciting drama that the stage has seen of late years."

Mr. Mansfield's Plans.

"This is the farewell engagement of Richard Mansfield in America," said E. D. Price, in speaking of the season of his star at the Madison Square Theatre. "Dr. Jekyll and Mr. Hyde is drawing well this week. Henry Holland joins us in a day or two to play Sir Dennis Carew. Next week we play Prince Karl; the week of the 18th we will give A Parisian Romance for the first time in this theatre. We close June 30. From that time until the second week in August, when he sails with a company of twenty-six people to England, to open at the Lyceum Theatre, London, on Sept. 3, Mr. Mansfield will enjoy the first recreation he has had in nearly three years probably in some quiet New England watering-place.

Professional Doings.

—E. P. Sullivan, leading, and Rose Stahle, light comedy and juveniles, are at liberty.

—Harry Brown is open for offers in comic opera, etc. He is located at 87 Union street, Boston.

—Graham Crawford and Mrs. Alice Crawford have been engaged for Mme. Janauschek's company.

—William Yearance, heavy and character actor, invites offers for next season. His address is 238 William street.

—Sally Cohen, singing and dancing soubrette, lately with Monroe and Rice, has returned to the city and is at liberty.

—Marie Hartley, the soubrette, made quite a hit in Parvenues at the Amphion Academy in Brooklyn last Monday night.

—John H. Browne has been engaged by J. M. Hill for the part of Dick Hertel in A Possible Case, which will open in Boston Sept. 3.

—John Kastendike has taken the management of the Mountain City Theatre, Altoona, Penn. He is now in the city, booking attractions.

—Benjamin Hayes, manager of Hayes' Tour Around the World, announces that the season of that exhibition begins on July 2 at Boston.

—An attraction is wanted at the Oakland Garden, Boston, for the opening week, June 25. Address C. H. Gavett, Dudley Street Opera House.

—Robert Hughes, known to the stage as "Bobby" Newcomb, died on Friday last in New Mexico of consumption. He was forty-five years old. He leaves three daughters.

—Tony Williams will hereafter be known by his own name, Henri Learock. He has been engaged to play Nortier in Monte Cristo, Jr., and his original part of Capt. Clubber in Arcadia.

—Marie Carlyle was erroneously reported to be in town and at liberty. She is still with the Boy Hero company and will remain with that party to the close of its season some weeks hence.

—Claude de Haven, editor of the *Indicator*, Providence, R. I., and a well-known theatrical critic, died at the Narragansett Hotel, that city, on Sunday evening last, of pneumonia, after a short illness.

—The Pennsylvania Railroad Company pay out for wages alone in Altoona over $300 000 each month, and Manager John Kastendike says that as a show town Altoona has no rival in the State outside of Philadelphia.

—Col. Theodore Morris, representing the Grand Opera House and Amphion Academy, Brooklyn, has removed his office to 1,257 Broadway, this city, where he can be consulted upon affairs connected with his enterprises.

—Annie Davis, who has been confined to her bed the past five weeks through injuries received by a fall upon the stage while playing in Queens out West, has sufficiently recovered to be about again, and is at liberty for next season.

—Manager John P. Wood, of the Fayetteville (Ark.) Opera House, was presented with a fine gold-headed cane by the citizens of that city, at the close of his season, as a token of regard. Katie Putnam made the presentation speech.

—Max Lowenthal met with an accident in Chicago recently. His friends didn't allow him to be taken to a hospital. Instead, they placed him at Coughlin's Turkish bath establishment, on Madison street, where he is reported to be convalescing.

—An opportunity to those seeking attractions presents itself in Adolph Seeman's wonderful illusion, "Electra," combined with a magical and miscellaneous entertainment. His manager, S. P. Norman, can be addressed at 93 East Fourteenth street.

—The Thomasville (Georgia) Opera House is said by professionals to be one of the coolest and most popular theatres in the South, and Thomasville is an excellent show town. The theatre has a seating capacity of 1,200, and the stage is well supplied with full sets of scenery.

—The new Eleventh Avenue Opera House in Altoona, Pa., will, when it is completed, seat about 1,600. It is to have every modern convenience and appliance. E. D. Griswold, the late Ben Maginley's business manager, will have the management. He is booking attractions now at Taylor's Exchange.

—T. H. Winnett's Passion's Slave closed its second successful season of forty-two weeks at Newark, N. J., the other night. From August 15 this company did not lose a single night up to the closing date. Mr. Winnett's season with the New Passion's Slave commences August 6. The time is nearly all filled.

—Steve Corey has recovered from his illness, and decided to remain with Lizzie Evans during her Pacific Coast tour. Mr. Corey writes from Salt Lake City: "It was pretty hard scrambling to get a MIRROR here, but I engaged mine three days ahead, and so managed to procure one. You couldn't buy a copy ten minutes after the bundle was opened."

—Several out-of-town papers have asserted that it was Charles Herman who took Henry Aveling's place in Robert Downing's co. when the latter met with the severe railroad accident that has incapacitated him from work ever since, but such is not the case. Clay Clement was the actor who assumed Mr. Aveling's parts, and Phesarius he played at a few hours' notice, without previous study.

—P. H. Lehnen, manager, and Julius Cahn, associate, controlling the Central New York circuit, with headquarters at Randall's agency, 1,267 Broadway, are now prepared to book first-class stars and combinations. The circuit is an important and profitable one, and embraces the principal cities of the State. Mr. Lehnen also represents the new Windsor Theatre in Chicago, as well as eleven first-class theatres in this State.

—The Mountain City Theatre, Altoona, Pa., is the only place of amusement in that city situated on the ground floor. John Kastendike will manage it in future, owing to the owner's (Louis Plack) other business interests demanding his attention. Mr. Kastendike can be addressed at 57 Clifton Place Brooklyn, or in care of either Taylor's or Randall's Exchange, who are his representatives. They have booked some fine attractions for the coming season.

—Buffalo Bill's Wild West Exhibition at Erastina, Staten Island, is drawing immense crowds at both afternoon and evening performances. Whether the weather be fair or foul, visitors are never disappointed, for the show goes on all the same. The illustrations of wild life among the aborigines of the plains by natives themselves are both instructive and thrilling, and there seems to be a fascination about the exhibition that impels people to go three and four times, or whenever they can. The admission fee is low, and boats leave the Battery for the grounds every ten minutes.

—The Criterion Theatre, Chicago, is now undergoing extensive alterations and improvements. In fact, it is being thoroughly remodeled at a cost of some $80,000. Elegant new private boxes and loges are to take the places of the old ones, and the auditorium will be embellished and furnished with the finest Turkish and opera chairs. The owners claim that when finished it will be the handsomest theatre in Chicago. The re-opening will occur about September 1, and the prices will range from twenty-five cents to one dollar. Charles Engle will continue to direct its destinies. Alfred Johnson, the business representative, will be in New York on and after June 11, and will attend to the booking of attractions for the house.

—Manager P. Harris, of Baltimore, states that he will spend over $25,000, at the close of his Summer season, in the improvement of his Academy of Music, by the addition of nearly 3,000 of Demarest's latest improved cushioned opera chairs, a $15,000 electric incandescent plant, the electric spring safety door exits, new carpets, new decorations, and everything that will tend to finish and furnish the house in the highest style of modern art, making it, when completed, one of the largest, handsomest, best equipped and safest places of amusement in the country. That no effort has been spared by Mr. Harris to make the Academy of Music the foremost of all places of amusement in Baltimore is evinced by the fact of his having already booked the best available attractions for the coming season. Prominent among them are Kiralfy's Mathias Sandorf, Emma Abbott Opera company, Joseph Jefferson, Clara Morris, Paul Kauvar, The Still Alarm, Mr. and Mrs. Florence, The Pearl of Pekin, Rose Coghlan, Cora Tanner, A Brass Monkey, Haverly's Minstrels, Minnie Hauk and Clara Louise Kellogg Opera companies, Thomas W. Keene, Coquelin and Hading, Rice's Corsair, Johnson and Slavin's Minstrels, She, Two Johns, Gus Williams, James O'Neill, Helen Barry, Lights and Shadows, Harbor Lights, the Carleton Opera company, and many others of equal repute.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

here for the first time to a large audience May 29. by George Ober, supported by a first-class co. Business fair.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): The funny piece, The Bunch of Keys, by the Sparks Co., was played before a good-sized audience May 30. All the characters were well sustained, especially the parts taken by Marietta Nash and Lee Harrison. Jekyll and Hyde 13.

BUCYRUS.

Opera House (V. R. Chesney, manager): Mlle Rhea 30th closed the season by producing Fairy Fingers to a crowded house. The entire company was good and the audience well pleased.

AKRON.

Academy of Music (W. G. Robinson, manager): The MacCollin Opera Co. opened 28 for five nights and a matinee on Decoration day to fair houses, which increased during the week. They presented their repertoire of operas in the finest manner. Flora Curtis captivated her audiences with her excellent singing. Mr. MacCollin was, as usual, quite clever. Mabel Hass, Fanny Hall, Bebe Vining, W. Ford and Mr. Stanley are deserving of special mention.

Items: Miss Hall left here Friday for New York, to visit her mother; she rejoins the Co. at Toledo.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Dore Davidson horrified a good-sized audience in Dr. Jekyll and Mr. Hyde the 1st. Aside from an undisguisable Hebrewic cast of feature in Jekyll, his performance, especially in the scenes of frenzy, was admirable, earning him three curtain calls. Romie Austen is an efficient support as Sybil. J. W. Howland, Alex. Kearney and Edward Mortimer are painstaking actors. The version of the story, played by Davidson, is very "talky," and too prodigal, in the use of the Deity's name. Youngstown's amateur talent combined to give an enjoyable musical and dramatic entertainment for the benefit of Will Kennish, a promising basso, the 28th. Mr. John Williams gave some promise of dramatic force in selections from Julius Cæsar. May Hulbert has a voice which, when sufficiently trained, will do good concert work. Miss Trenelan Jones surprised all by the sweetness, flexibility, and compass of her tones.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Rhea 28 to a fair and well pleased audience.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): Charles Dickens, under the auspices of the Alpine Club, gave Readings May 21-23, to large, intellectual and fashionable audiences. The readings were a treat to all in attendance. Next week, 28-June 2, Jeffreys Lewis in La Belle Russe, Forget-Me-Not, Clothilde and East Lynne. The reserved seat sale is largely beyond expectations.

PENNSYLVANIA.

McKEESPORT.

White's Opera House (A. W. Van Anda, manager): The entertainment for benefit of D. of L. 26, of a variety nature, made up mostly of home talent, was a decided success artistically. The Zouave Drill by twenty-five pretty girls in beautiful costumes was the best we have had yet. Lillian Burkhardt, Pittsburg's charming elocutionist, received much applause. E. A. McHugh, late of Nina Willard's co., in black-face specialties, "caught on," as the saying is, and convulsed the audience with his stump speech. Mr. Louis and Master Steve Schmidt, of Pittsburg, have sweet voices, and deserved the applause bestowed. Master Johnny Jenkins in a very funny Irish make-up sang and danced to perfection. Orey Noonan is a very young and natural elocutionist, and did well. The programme passed off smoothly. Only a fair house. Home talent is not patronized as it should be. The house is now closed till the regular Fall opening, for which Manager Van Anda is booking some good attractions.

NEWCASTLE.

Opera House (R. M. Allen, manager): Master Bartlett Briggs, our phenomenal young violinist, assisted by local talent in concert 1, to light business. Master Briggs is but ten years of age, but rendered De Beriot's Fifth Air Varie, and other compositions equally difficult, in a manner worthy of much praise. He appeared at the recent benefit of the local lodge of Elks, who reciprocated by attending his concert in a body. Helene Adell booked to appear 11-16 canceled.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): A Night Off May 29, to fair house; should have been larger as its one of the most laughable comedies we have had this season, and was thoroughly enjoyed by all who witnessed it. Co. good and evenly balanced. Black Brothers' Circus 28-31, fair business despite rain on the 28. Their tent was struck by a storm and blown down, breaking the centre-pole and tearing large rents in the canvas. Fortunately none of the audience or attaches were injured, and the damage was so far repaired that their evening's performance was given at the usual time.

NORTH EAST.

A Night Off May 31, to good house. The co. gave satisfaction.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): A Night Off co. closed season 1, giving the best of satisfaction. The co. is exceptionally good and evenly balanced.

Items: Manager Lake leaves the latter part of this week for New York to make bookings for next season.—H. A. Carr, formerly of Fanny Davenport's co. is in the city, spending his Summer vacation.

RHODE ISLAND.

PROVIDENCE.

Keith's Gaiety Opera House (B. F. Keith, manager): Success still crowns Mr. Keith's venture of running a continuous performance from noon until 10.30. The character of the entertainment is first-class, and draw together audiences from our best society. On Decoration Day it was estimated that fourteen thousand people witnessed the production of Fra Diavolo, which was excellently rendered. This week Pirates of Penzance will be given in connection with the vaudeville entertainment, which includes the Valdis Sisters, Charles G. Seymore, William B. Eddison, Maud Morrison, The Highleys, John E. Drew, Barr and Snelbyden, Thomas and Watson, and Mr. and Mrs. Jerry Cohen. A great improvement has been made in the ventilation of the house by the introduction of a current of pure air passing continually through the auditorium, making it cool and pleasant in the hottest weather.

Sans Souci Garden (W. E. White, manager): Under the Gaslight is given here this week under the management of P. T. Turner, and the co. is a good one. Business since the opening has been light on account of the cold, stormy weather.

Westminster Musee (James W. Bingham, manager): Inauguration of a Summer season with the following people: Billy Carter, Fred and Jennie Mackley, Smith and Lord, Hi-Tom Ward, Sam Bernard, Eddie and Josie Evans, A. C. Rigby, Rosina, Walter Wentworth, Larry Tooley, Fred. J. Huber and Kitty Allyne.

Item: On last Saturday evening Manager C. F. Handy severed his connection with the Westminster Musee, his interest being purchased by the Westminster Musee Company under which title it will be managed hereafter.

TENNESSEE.

MEMPHIS.

Andress' Congress of Novelties played to fine audiences the entire week, 28-June 2. Crowds turned away each performance.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Helen Vaughn opened the supplementary season May 28, for one week, to good business. For a popular-priced one the co. is good. New Orleans Juvenile Opera co. 7-9.

Casino: After an existence of about two weeks the Casino was compelled to close its doors for want of patronage. Much praise is due Professor Sheppard and his excellent orchestra for giving a benefit performance to assist the co. to leave the city. Salaries were not all paid, and the co. was without funds, and but for this benefit performance the members would have been in a sad predicament.

Item: Thomas Arnold, who is prime mover in organizing a lodge of Elks, informed your correspondent that everything would be in readiness for work within ten days. The lodge will start with about forty members, composed of our best citizens.

KNOXVILLE.

Our pretty little new variety theatre will be ready for business about the middle of June. G. W. Mitchell, of New York, formerly of the Helen Vaughn co., is to be the proprietor and manager. We are indebted to Mr. Mitchell for this new enterprise. He came here about three weeks ago, and seeing there was a fine opening for a place of this character, he went to work, and the result is a very nice and convenient little theatre, almost complete, with a seating capacity of 500. Mr. Mitchell will go to New York next week to make all arrangements to begin business about the 15th inst. He asked to be remembered to THE MIRROR.

TEXAS.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): Adelaide Randall and her Bijou Opera Co. have given us a delightful week of light opera; closed 27 with Pinafore. The last matinee of the season was on Saturday and the house was packed, there being over five hundred children present. Mikado was the opera. Miss Randall left a very favorable impression. She has a sweet, rich voice, and is an excellent actress. The Randall engagement will close. Mr. Rische's active connection with our theatre, which has extended over a period of two years, to the satisfaction of the public and all concerned. I am sorry to announce his exit, but wish him success in his new ventures. Thanks to Manager Rische for courtesies.

SHERMAN.

Sherman Opera House: The house has been closed for about three weeks, excepting when home entertainments occupied it, which, of course, are of no interest to the profession. Templeton's Opera Co. will render the Mikado to-night, 30th.

Item: P. Walsh has purchased the lease of the Opera House and is now sole manager and lessee.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Except for a local concert given by the Philharmonic Society, a new local organization of our best musicians, the week has been bare of dramatic events. The concert drew out a large and critical audience, and it is great credit to the new society that they gave extreme satisfaction. The coming week we are to have any amount of amusement. Lizzie Evans, two nights; Dockstader's Minstrels, two nights; Evans and Hoey in Parlor Match, two nights.

Walker Opera House (F. Walker, manager): Farron's Soap Bubble co., three nights, playing against Dockstader and Evans and Hoey. There is a lively boom in advertising.

VERMONT.

RUTLAND.

Rutland Opera House (A. M. Higgins, manager): Frankie Kimball in Sybil to a very small audience May 31. Lewis Brothers week of 4.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Frankie Kemble in Sybil May 30 to large house. Florence Bindley Co., 12-13.

VIRGINIA.

ROANOKE.

Opera House (Tennyson and Simpson, managers): Meyer-Thorne co. closed a successful ten nights' engagement May 30, to good business. They return week of 18 to the Firemens' Convention, and will doubtless do a large business. The Beethoven Choral Society of this city gave its first concert 31, to a large and delighted audience. They were ably assisted by the following professionals: Fraulien Margarethe Shulz, soprano, of Germany; Mrs. Freidrik Sheffer, pianist, of Louisville, Ky.; T. McVeigh, cornetist, and John Shehan, clarionettist. The concert was a grand success.

Item: Your correspondent wishes to return thanks to C. J. Warner, of the Meyer-Thorne co., and O. D. Jenkins, of the Beethoven Society, for courtesies.

LYNCHBURG.

Opera House (T. H. Simpson, manager): The Meyer-Thorne co. played to very good business May 31-June 1-2. No bookings yet for this month.

Items: Colonel Simpson, manager of the Opera House, is a wide-awake business man, and between seasons always has some outside enterprise on hand to engage his attention. He is now getting up a mammoth Fourth of July excursion to Old Point Comfort and other seaside resorts.—Samuel P. Burford, of this city, has been engaged by the Sherwood Dramatic and Comedy co. as advance agent.

PETERSBURG.

Academy of Music (Charles W. Curtice, manager): Chimes of Normandy by Norfolk amateurs to small audience on account of rain. This closes the house for the thirty-first season.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): Grau's Comic Opera co. is doing a large business at present, and the indications are that during the coming week the seating capacity of the house will be tested. The co. is not a large one, but it is composed of capable artists, who work hard to please, and whose efforts merit well-deserved success.

Items: During the absence of Manager W. H. Sherwood at Chicago Treasurer Joseph Le Faucher, Jr., is managing the Academy of Music.

WISCONSIN.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Zarro, the Wizzard's Dream, 26-28, to small house. New co. Entertainment consists of an olio, an act of Black Art, and sleight-of-hand exhibition by Zarro.

MILWAUKEE.

Grand Opera House (E. G. Rodolf, manager): John Dillon in Wanted the Earth May 27. to fair house. The piece is one of little merit, and is presented by a fairly capable co. This is the last attraction of the regular season at this house.

New Academy (Jacob Litt, manager): The Arion Musical Club gave two extra concerts 31-June 2, with Emil Fischer, the eminent German basso, as soloist at the first, and Max Alvary, tenor, soloist at the second concert. Herr Fischer has a voice of phenomenal power, and he was received with great enthusiasm.

People's (J. S. Raynor, manager): Burns and Donnelly's Comedy and Specialty co. have drawn small crowds past week.

CANADA.

OTTAWA.

Grand Opera House (John Ferguson, manager): Frankie Kemble played Sybil May 28 to a small house. The Boston Star co., headed by Janet Edmondson, drew poorly 30-31.

HAMILTON.

Grand Opera House (Thomas kiche, manager): Newton Beers played a return engagement 1-2 to fair business. Mr. Beers has reduced the number of his co. considerably since his last appearance here, having cut out the ballet. His present co. is fair and scenery good.

Items. Manager Riche's benefit will take place June 9.—Gilmore's Band concert promises to be a great musical event.—Mrs. Scott-Siddons gave an evening of reading 29 to a small but very select audience.

BELLEVILLE.

Opera House (H. E. Hoden, manager): Joseph Murphy, an old favorite here, played The Donagh 29 to a fair audience. The Boston Star co. is a delightful comedy bill delighted the small audience who were fortunate to hear them. Next, J. K. Emmet.

Items: Manager Tammadge, after successfully catering to the patrons of the theatre for the past ten years, has resigned. He will be greatly missed.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Last week the King-Hedley Dramatic co in Wages of Sin and Jekyll and Hyde did a fair week's business. Janauschek booked for 7-9 June has canceled.

Lyceum Theatre: The H. R. Brennan Star Theatre co. begin a season of popular drama at this theatre June 4. The Weber Quartette at Orpheus Hall did literally nothing.

MONTREAL.

Academy of Music (Henry Thomas, manager): May 28, week, H. E. Dixey in Adonis. Dixey's clever imitations, especially that of Henry Irving, were loudly applauded. Apart from Dixey Adonis struck me as a very ordinary burlesque with the usual array of tights and bad puns; nevertheless it drew big houses, most of the seats being reserved. The Adonis co. closed their season in Montreal.

Theatre Royal (Sparrow and Jacobs, managers): May 28, week, Kindergarden to good business; a poor play redeemed only by some good acting. Kitty Hart is a charming little soubrette, and her songs and dances deserved the applause that greeted them. Laura Dinsmore as Ivy McGee was also good, and some of the vocal numbers were very pleasing; rest of the cast fair. This week, Florence Dudley; next Topack and Steele's Specialty co.

Victoria Skating Rink: Gilmore's Band gave concerts May 31 and June 2. Performances were largely attended.

Item: The Dramatic Club, in connection with St. John's A. A. Association of this city, of which your correspondent is director, gave two successful performances May 29 30, the bill consisting of two of John M. Morton's farces, Don't Judge by Appearances and Poor Pillicoddy, some songs and music.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES

ARIZONA JOE CO: N. Y. City, June 4—week.
A. M. PALMER (Madison Square) Co: Boston, May 28—two weeks.
A NIGHT OFF Co.: Buffalo, N. Y., June 4—week; Rochester 11—week; Paterson, N. J., 18—week and close of season.
ADA GRAY Co.: N. Y. City, June 11—week.
ALADDIN Co: New Haven, Ct., June 4—week.
AUGUSTIN DALY'S Co.: London, Eng., May to the close of July.
ANNIE PIXLEY: Madison, Wis., June 6; Winona, Minn., 8; Chicago 11—two weeks.
A COLD DAY Co: Toledo, O., June 4—week.
A. M. BARRON Co.: Cedar Springs, Mich., June 4—week.
BARRY-FAY Co: Chicago, June 4—week; Des Moines, Ia, 11.
BOY-HERO Co.: Paterson, N. J., June 4—week; Newark 11—week; Troy, N. Y., 18—week.
BOY TRAMP Co.: Burlington June 8, Bordentown 9.
BANDMANN Co: San Francisco, Cal., May 28—two weeks.
CLAIR SCOTT Co.: Ogdensburg, N. Y., June 4—week.
CALLED BACK Co.: New York City June 11—week.
CATTLE KING Co: Kansas City, Mo., June 4—week.
CORSICAN BROTHERS Co.: Brooklyn June 4—week.
CLARK'S COMEDY Co.: Williamsport, Pa., June 4—week.
CONRAD THE CORSAIR Co.: Philadelphia May 28—indefinite.
CHIP O' THE OLD BLOCK Co.: New York City June 4—week.
CHANFRAU'S Co.: Hoboken, N. J., June 4—week; Troy, N. Y., 11—week.
DARK SECRET Co.: Los Angeles, Cal., June 11—two weeks.
DR. JEKYLL AND MR. HYDE (Richard Mansfield) Co.: N. Y. City June 4—week.
DR. JEKYLL AND MR. HYDE (Dore Davidson) Co.: Elmira, N. Y., June 8-9.
DR. JEKYLL AND MR. HYDE (D. E. Bandmann) Co.: San Francisco, Cal., June 4—week.
DR JEKYLL AND MR. HYDE (Gamble, Dickson and Powers) Co.: Marion, O., June 8-9, Mansfield 13.
DR. JEKYLL AND MR. HYDE (Sidney Bowkett) Co.: Niagara Falls, N. Y., June 7, Albion 8, Middleport 9, Hamilton, Ont., 11, Brantford 12, St. Catharines 13, Guelph 15, St. Thomas 16, Woodstock 18.
DENMAN THOMPSON: San Francisco, Cal., June 11—four weeks; Los Angeles July 9—week, and close of season.
DAN'L SULLY Co.: Amherst, N. S., June 9, Halifax 11—week.
DAWN Co.: Boston May 28—indefinite.
EARLY BIRDS Co.: Cincinnati June 3—week.
EUNICE GOODRICH Co.: Winfield, Kas., June 4—week; Fort Scott 11—week; Lawrence 18—week; Omaha, Neb., 25—four weeks.
EDWIN STUART Co.: Ottawa, Can., June 4—week; Muscatine, Ia., 11—week; Moline 19—week.
E. F. THORNE Co.: Wilmington, Del., June 4—week.
EDWARD HARRIGAN Co.: Boston June 4—two weeks.
EDWIN CLIFFORD Co.: Marquette, Mich., June 9.
FANNY DAVENPORT Co.: San Francisco May 28—four weeks.
FRED. WARDE Co.: Trinidad, Col., June 9, Colorado Springs 11, Pueblo 12, Leadville 15-16, Denver 18—week; Garden City, Kas., 25, Larned 26, Hutchinson 27, Newton 28, Topeka 29-30.
WARD COMEDY Co.: Butte City, Mont., June 11—week; Salt Lake City July 2—week.
FLORENCE BINDLEY Co.: Montreal, Can., June 4—week.
FELIX A. VINCENT Co.: Rockford, Ill., June 4—week; Burlington, Vt., 12-13.
GUS WILLIAMS' Co.: San Francisco, Cal., May 28—two weeks; Oakland June 11-13, Stockton 14, Marysville 15, Victoria, B. C., 18-20, Seattle, W. T., 21-22, Tacoma 23, Portland, Ore., 25—week; Walla-Walla, W. T., July 2-3, Spokane, Mont., 6 9.
GLOBE THEATRE Co.: Elgin, Ill., June 4—week.
GEORGE C. BONIFACE Co.: New York City June 4—week.
GRAHAM-EARLE Co.: Rochester, Ind., June 4—week, and close of season.
GRAY-STEVENS Co.: Lawrence, Mass., June 7-9.
GRACE HEZLEP Co.: Canton, Kas., June 4—week.
GOLD KING Co: Washington, D. C., June 4—week.
GEORGE J. CURTIS Co: Rockport, Me., June 4—week.
HARRISON-ROGERS' DRAMATIC Co.: Kansas City, Mo., June 4—week; St. Paul, Minn., 11-13; Minneapolis 14-16 Chicago, Ill., 18—two weeks.
HERNE'S DRIFTING APART Co.: Boston, June 11—two weeks.
HIGGINS-KEANE Co.: Louisville, Ky., June 4—week.
HIS LORDSHIP Co.: Philadelphia June 4—week; New York City 11—week.
HELENE ADELE'S Co.: Bradford, Pa., June 4-6, Corning, N. Y., 7-9, Elmira 11—week.
IDA VAN CORTLAND Co.: East Saginaw, Mich., June 4—week; Bay City 10—week; Alpena 18—week.
J. K. EMMET Co.: East Saginaw, Mich., June 9.
JOSEPH MURPHY: N. Y. City June 4—week.
JOHN S. MURPHY Co.: Amesbury, Mass., June 7, Lowell 9.
KINDERGARDEN Co.: Troy, N. Y., June 4—week.
LIGHTS AND SHADOWS Co.: Philadelphia, June 4—week; Boston 11—week.
LOST IN LONDON Co.: Toronto, Ont., June 4—week; St. Catharines 11, Woodstock 12, London 13, St. Thomas 14, Chatham 15, Mt. Clemens 16, Toledo, O., 18—week.
LOTTIE CHURCH Co.: Newark, N. J., June 4—week.
LOST IN NEW YORK Co.: New York City, June 4—week.
LIZZIE EVANS: San Francisco, Cal., June 11—three weeks.
LILLIAN KENNEDY Co.: Binghamton, N. Y., June 4—week.
LITTLE NUGGET Co: Brooklyn, N. Y., June 4—week; Albany 11—week; Buffalo 18—week, close of season.
MAIN LINE (W. L. Allen's) Co.: St. Paul, Minn., June 4—week.
MRS. JAMES BROWN POTTER Co.: N. Y. City June 4—week; Orange, N. J., June 11.
MORA Co.: Haverhill, Mass., June 4—week.
MELVILLE Co.: Kalamazoo Mich., June 4—week.
MAY BLOSSOM Co.: Penn Yan, Pa., May 7.
MULDOON PIC NIC Co.: Lewiston, Ill., June 4—week; Peru 11—week; La Salle 18—week; Peoria 25—week.
MIDNIGHT MARRIAGE Co.: Des Moines, Ia., June 20.
MAY BRETONE Co.: Des Moines, Ia., June 11—week.
MARTIN HAYDEN Co.: Paterson, N. J., June 4—week.
NATURAL GAS Co.: N. Y. City May 1—indefinite.
NEGROTTO Co.: Joplin, Mo., June 4—week.
PATTI ROSA Co.: Sacramento, Cal., June 4—week.
PETE F. BAKER Co.: Rochester, N. Y., June 4—week; Toronto 11—week; Montreal 18-23, Buffalo 25-30.
PEOPLE'S THEATRE (G. A. Hill's) Co.: Danbury, Ct., June 4—week.
PARVENUES: Brooklyn, E. D., June 4—week.
PAUL KAUVAR Co.: Chicago, May 27—two weeks.
REILLY-WOOD Co.: Salem, Ore., June 8-9, Portland 11—week; Tacoma, W. T., 18, Seattle 19 20, Victoria, B. C., 21-22, Spokane, W. T., 25-26, Missoula, Mont., 29-30. Butte July 2 4, Anaconda 5-6, Deer Lodge 7, Helena 9-11.
R. L. DOWNING Co: Denver, Col., June 4—week.
REDMUND BARRY Co.: Dover, N. H., June 4—week.
ROLAND REED Co: Winnipeg, Manitoba, June 7-9, Brainerd 11, Duluth, Minn., 12, DuBois, Pa., 15, Williamsport 16.
ROBSON-CRANE COMB.: Chicago May 28—indefinite.
RUN OF LUCK: Chicago, Ill., May 28—indefinite.
RANSOM DRAMATIC Co: Stillwater, Minn., June 4—week.
RANCH KING (Clifton's) Co.: Chicago, Ill., June 4—week.
R. H. BAIRD Co: Kincardine, Can., June 4—week.
SALSBURY'S TROUBADOURS: Omaha, Neb., June 6-7, Lincoln 8, Hastings 9.
STILL ALARM Co.: N. Y. City, May 21—indefinite.
SHE (Barrow-Staley) Co: Toledo, O., June 20-23.
SWITZER-HAMILTON Co.: Monmouth, Ill., June 4—week.
SPOONER BROTHERS' Co.: Des Moines, Ia., June 4—week.
STAR THEATRE Co: Brazil, Ind., June 4—week.
STAR THEATRE (H. R. Brennan) Co.: Halifax, N. S., June 4—two weeks.
SOUTHER' COMEDY Co: Des Moines, Ia., June 18—week.
TEN NIGHTS IN A BAR-ROOM Co.: Cincinnati, June 4—week.
TWO JOHNS Co.: Fond du Lac, Wis., June 7, Sheboygan 8, Green Bay 9.
TWO OLD CRONIES: Pittsburg, Pa., May 28—two weeks
UNCLE TOM'S CABIN (J. R. Smith) Co.: N. Y. City June 4—week.
UNCLE TOM'S CABIN (Rusco-Swift) Co.: Elden, Ia., June 7, Bloomfield 8, Keosqua 9.
UNDER THE GASLIGHT Co: Providence, R. I., June 4—week.
ULLIE AKERSTROM: Boston, June 4—four weeks.
VERNONA JARBEAU Co.: Philadelphia May 21—indefinite.
WHOSE HUSBAND Co.: Chicago June 4—week.
WILBER'S COMEDY Co.: Vallejo, Cal., June 4—week.
ZITKA: Buffalo, N. Y., June 4—week: Rochester 11—week; N. Y. City 18—week.

OPERA AND CONCERT COMPANIES.

BAIRNSFATHER FAMILY Brandon, Man., June 9, Regina 12-13, Calgary 18
BOSTON COMIC OPERA Co. Escanaba, Mich., June 6-9.
CORINNE Co.: Philadelphia May 28—two weeks.
CONRIED-HERMANN OPERA Co.: St. Louis, Mo., May 28—indefinite.
CARLETON OPERA Co.: Baltimore May 28—indefinite.
DUFF OPERA Co.: New York City May 28—indefinite.
NADJY (Casino) Co.: N. Y. City May 28—indefinite.
GILMORE'S BAND; Des Moines, Ia., June 12, Kansas City, Mo., 18-20.
LYCEUM OPERA Co.: Washington June 4—indefinite.
MEXICAN BAND: St. Louis, Mo., May 28—two weeks; Evansville, Ind., June 11, Vincennes 12, Terre Haute 13, Danville, Ill., 14, Lafayette, Ind., 15, Indianapolis 16 Chicago 17—two weeks, thence to Paris, France.
MCCAULL'S Co. (No. 1): N. Y. City May 28—indefinite.
MACCOLLIN Co.: Akron, O., May 28—three weeks; Cincinnati June 18—sixteen weeks.
NOSS FAMILY: Montague, Mich., June 7, Shelby 8, Hart 9, Pent Water 11-12, Evart 13-14, Luther 15-16.
NEW ORLEANS JUVENILE OPERA Co: Chattanooga, Tenn., June 7 9
PYKE OPERA Co.: Los Angeles, Cal., June 18—week.
ROYCE-LANSING BELLRINGERS: Valentine, Neb., June 7, Ainsworth 8, O'Keil 9.
WILBUR OPERA Co.: Boston May 28—indefinite.

MINSTRELS.

DOCKSTADER'S MINSTRELS: Los Angeles, Cal., June 4—week.
LEW JOHNSON MINSTRELS: San Bernardino, Cal., June 7, Pomona 8, Passadena 9, Anaheim 11, Santa Ana 12, San Buenaventura 13, Santa Barbara 14-15, San Luis Obispo 16 Santa Cruz 18, Salina 19, Watsonville 20, Hollister 21, Gilroy 22, San Jose 23.
MASTODON MINSTRELS: Paterson, N. J., June 4—week.

CIRCUSES, ETC.

BARNUM'S CIRCUS: Rock Island, Ill., June 7, Streator 8, Aurora 9, Logansport, Ind., 16.
BRISTOL'S EQUINE SHOW: Norwich, Ct., June 4—week; New London 11-13, Westerly, R. I., 13-16, Boston 18—indefinite.
BARNEY BALDWIN'S Co: New Haven, Ct., June 4—week.
CIRCLE ROYAL: Springfield, Mass., June 7-9.
DAN COSTELLO'S CIRCUS: Milwaukee June 4—week.
FOREPAUGH'S CIRCUS: New Haven, Ct., June 7, Meriden 8, New Britain 9, Middletown 11, Hartford 12, Springfield, Mass., 13, Holyoke 14.
FRANKLIN'S TENT SHOW: Lawrence, Mass., June 7-8.
JOHN ROBINSON'S CIRCUS: Paducah, Ky., June 28.
MILLER-FREEMAN Co.: Woonsocket, June 7, Pawtucket 8 Newport 9, New Bedford, Mass., 13-14
ORTON'S CIRCUS: Knoxville, Tenn, May 21—indefinite.
ORIM BARBER'S CIRCUS: Shelby, O., June 7, Plymouth 8, Monroeville 9.
SELLS BROTHERS' CIRCUS: St. Cloud, Minn., June 16.
STOWE'S CIRCUS: Cincinnati, June 4—indefinite.
SHIELD'S CIRCUS: Charleston, W. Va., June 7 9, Staunton 11-13.
SIEBEL AND Co.'S CIRCUS: Lincoln, Neb., June 7-9.
SHELBY'S CIRCUS: Pullman, Ill., June 4—two weeks.
WALTER MAIN'S CIRCUS: Hollidaysburg, Pa., June 7, Williamsburg 8.
WALLACE AND Co.'S CIRCUS: Rome, N. Y., June 8, Amsterdam 15
WILD WEST: Erastina, N. Y., May 30—indefinite.

VARIETY COMPANIES.

AROUND THE WORLD TOUR: Boston, July 2.
DUNCAN CLARKE COMB: St. Albans, Vt., June 9.
DIX MODEL SHOWS: Des Moines, Ia., May 28—two weeks.
KELLAR: Philadelphia, May 28—indefinite.
HALLEN AND HART'S Co.: N. Y. City, May 28—two weeks.
LILY CLAY'S COMB: N. Y. City, June 4—four weeks.
LOCKE-LONG COMB: Orion, Mich., June 7.
LEWIS BROTHERS' COMB. New Britain, Ct., June 4—week.
RENO COMB.: Manilla, Ia., June 6-7.
STERN FAMILY SPECIALTY: Selma, Ala., June 7-8.
SIG. BOSCO: Windsor, N. S., June 7 9
SAWTELLE'S Co.: Brockport, N. Y., June 6-7, Holly 8-9.
TOPACK-STEELE Co.: Cohoes, N. Y., June 8-9, Montreal, Can., 11-16, Toronto 18-23.
THE NIGHT OWLS: St. Louis, Mo., June 4—week.
VIENNA LADY FENCERS Co.: N. Y. City June 4—week; Cincinnati 10—week.
WHITNEY FAMILY: Hudson, Mich., June 7, Pittsford 8, North Adams 9.

In the Courts.

HILL-MATHER LITIGATION.

Margaret Mather, her husband (Mr. Haberkorn), her sister-in-law, and her manager, James M. Hill, were interested spectators before Judge Lawrence, in Supreme Court Chambers last Friday, when argument was heard upon the question of the continuance of the injunction recently secured by J. M. Hill, restraining his former star from playing under the management of Gilmore and Thompson. Manager Hill has a six years' contract with the actress, renewed last year, to play under his directions, and therefore he insists that she shall keep to it. As Miss Mather was dissatisfied with Mr. Hill she accepted an offer from Messrs. Gilmore and Thompson, which will begin next September, in case the court does not decide that she is bound to fulfill her contract with her old manager. Both parties were represented by counsel, A. H. Hummel appearing for the manager, while Miss Mather's interests were protected by ex-Judge Dittenhoefer and General Horatio C. King.

Mr. Hill's lawyer read his affidavit, wherein he declared that he had brought the actress before the public, had supported and educated her, had made her what she is, at great expense to himself, and that having renewed her contract with him until 1893, she was bound to keep it. If the court did not compel her, he would be put to great inconvenience, annoyance and irreparable damage, inasmuch as he had made extensive preparations for her appearance next season.

Ex-Judge Dittenhoefer produced the affidavit of Miss Mather, giving her version of her acquaintance, business relations, and dispute with her manager.

She related her first acquaintance with Mr. Hill in 1881, when he asked her how much salary she wanted. As she was completely out of funds and needed an engagement she said that $50 a week would be suitable, but when he told her that he meant to "star" her she reconsidered her statement. Then he showed her the agreement he had prepared, by which she was to receive twenty-five per cent. of the net profits the first year, and fifty per cent. thereafter during its continuance. This was the arrangement they settled upon. "I was not amazed," she says, "when I understood that I was to star, because I then realized that he, having had the agreement already prepared, saw in me great possibilities. There was not a word said about my not being sufficiently educated." The manager agreed to pay the board of the actress and furnish her wardrobe upon condition that she would pay him back the following season. "I was very thankful to him for this offer and arrangement, and was then happy to think that I had fallen into what I considered such good hands."

During the first year Miss Mather gave recitals at different cities and her leisure moments were devoted to mastering the different parts that she was to assume. "I had acted in public before I first met Mr. Hill a number of times, with considerable degree of success, in Albany, Troy and other places as Desdemona in Othello, and Cordelia in King Lear, under the management and in company with the noted actor George Edgar." She stated that she had numerous friends when she met Mr. Hill, but he happened to be the first to have the facilities to put her forward and to make her a satisfactory offer. The first year was a success, and the manager informed her that she had almost paid her indebtedness to him for board and her wardrobe. When the season ended Mr. Hill told the actress that there was $1,000 to her credit, and as a token of her gratitude she made him a present of a diamond set of collar and sleeve buttons. Since then, however, Miss Mather learned that her manager claimed that she was actually indebted to him for about $700. The season of 1883-4 she was told that there was $12,000 to her credit after deducting $5,000 for her personal expenses, while in his affidavit he put a net profit of $38,615.52 that season, of which she should have received one-half, thus entitling her to $13,750 76, after deducting previous expenses. Miss Mather further stated that he said he would invest her profits in real estate, and when she had funds enough he would purchase a block to be called the "Hill and Mather Block." Throughout all their business relations he spoke of and treated her as a partner, which increased her confidence in him. Towards the end of the season of 1884-5 he told the actress that he had invested her money in the stock of the Columbia Theatre Company, of Chicago, which he characterized as a splendid investment, and when that season terminated Manager Hill said that he had $10,000 more to her credit, making in all $22,000. When later she asked to be shown the books, and have the business explained, he became very angry, and never told her the real condition of affairs. She never received weekly statements until the first year of the second contract, when her husband attended to these matters for her.

The production of Romeo and Juliet eighty-four times at the Union Square Theatre, Miss Mather's affidavit states, was not profitable on the whole, but that of Leah the Forsaken was played to large audiences. She was seventeen weeks at the Union Square, and declared that no lady star in this country would attempt to play that length of time in a city with such old plays. Manager Hill told her that the production of Romeo and Juliet cost $40,000. He led the actress to believe that her Columbia Theatre stock would soon pay dividends, but when she inquired definitely about it he told her that he feared she would have to lose it. On the 15th of February, 1887, Miss Mather married Emil Haberkorn, and it was shortly afterward that she signed her second contract with Manager Hill, still having faith and confidence in him. It was at his urgent request that she signed it, because he feared her people might make some trouble between them. Up to this time she had never examined the books or received any accounting. At the close of the season the actress was told that they had cleared $35,000, making $17,000 coming to her, but when Manager Hill was about to make a settlement with her subsequently, he informed her that he had made a mistake, as they had only cleared $29,000. He claimed that she was indebted to him $5,000 from the previous year, and $5,000 for her personal expenses, leaving $4,800 to her credit. He paid her $4,000, and the next day $500 more, with the remark that a number of small bills would eat up the balance. She contends that Hill's books show the net profits that season to have been $32,613.85. Last season her husband took charge of the business. Miss Mather charges that Manager Hill misrepresented the Columbia Theatre stock transactions, concealed certain facts, and acted unfairly and unjustly toward her. After the second contract he failed to give his attention to the company. The route was not properly prepared. One night she was booked to appear in a low dance-hall in New Mexico, and at another Miss Mather was insulted by one of the actresses, and when she complained to Mr. Hill he took no notice of it. She accused him of having charged her for expenses which she never incurred, and stated that, with the exception of the $4,500 cash paid to her, she never received from Manager Hill any profits from 1882 down to 1887.

"I depend on the exercise of my talents as an actress," Miss Mather continued, "and have no other means of support. It is literally impossible for me to continue acting under the management of Mr. Hill, as I have lost confidence in him, owing to his breach of good faith with me, his gross neglect of duty as a manager, and his disregard to his obligations, more particularly during the last season. I would prefer to leave the stage rather than be subjected to a continuance of the insults and neglect to which I have been exposed and actually have received during the past season. . . It is true that I have made an oral agreement to act under the management of Messrs. Gilmore and Thompson for next season, and the reason why I did so was that I considered myself released from all moral and legal obligations to Mr. Hill by his breach of faith toward me, his failure to keep his obligations, and general neglect of duty; and having determined not to act any longer under his management it became simply a question whether I would act otherwise or retire from the stage. . . . If I am enjoined it will operate as an absolute unlimited restraint on the exercise of my only trade, occupation or profession, and will deprive me of my means of support."

Miss Mather stated that she is willing to try her suit against Manager Hill for an accounting and a dissolution of her second contract with him the present month, and the only reason she made a contract with Messrs. Gilmore and Thompson before that suit was passed upon is because it was essential to do so in order to secure dates and places for her appearance next season. She does not intend to act before September, but her damage will be irreparable if she is not allowed to make the necessary preparations for the coming season.

Emil Haberkorn, the husband of the actress, also made an affidavit in which he corroborated the statements of Miss Mather, particularly as to the deception concerning the Columbia Theatre stock, now worthless, the bad management of Mr. Hill during the last year, and his refusal to permit an inspection of his books. An accountant who made a partial examination of Manager Hill's books, not including the vouchers, for receipts, expenses, agreements with theatres, box-office statements, etc., made an affidavit to the effect that under the first contract the share of the profits belonging to the actress amounted to $56,503.63, against which there is alleged to be charged for all expenses, including cash, personal expenses, $10,000 loss on Columbia Theatre stock and loss on Union Square Theatre, the aggregate amount being $56,060.62, leaving $443.01 still due Miss Mather.

Ex-Judge Dittenhoefer, in the argument for the actress, contended that the legal effect of the relationship between the parties was that of partners and that an injunction would not lie to compel one partner to continue a partnership. He claimed that the contract itself, as drawn and prepared by the manager, was so unconscionable and unjust that no court would compel its continuance and enjoin the actress from violating its provisions, because it gives him the right to terminate it at any time and discharge her, while it binds her absolutely to his management for six years. The counsel urged that the present application could be tried on its merits, in the suit of the actress to set aside the contract, and for a dissolution of it, and an accounting, as well as all other disputes arising under it, and that as the manager had abused the confidence Miss Mather had reposed in him, she could not be compelled to continue under his control. General King also requested the court to consider the propositions advanced, and insisted that it would be unjust, under the circumstances, to compel her to abandon the stage simply because she could not continue her business relations with Manager Hill.

Mr. Hummel declared that his client had always been ready to allow a free examination of his books, and that as Miss Mather had, without compulsion, signed a contract with him for six years, which he had faithfully kept, she was bound to adhere to it. The plaintiff was ready at any time to present his books for examination, if required, and they would show that every expenditure with which the defendant was charged was proper. He, however, asked leave to submit additional affidavits. This was opposed by Judge Dittenhoefer, who said that defendant had met the case as presented by the plaintiff and finding himself overwhelmed he begs for leave to put in additional proof. Judge Lawrence said: "I am just as able to decide the case now as I ever will be, and no piling up of affidavits will change my opinion, but should I decide now on a bird's-eye view of the case it might be charged that I was unfair." It was then arranged that Mr. Hummel should serve his additional affidavits within two days, and that defendant should have leave to reply, and that all the proofs were to be submitted to Judge Lawrence on Thursday, June 7.

Operetta for Chicago

Carl Herrmann, of Conried and Herrmann, in speaking of the plans of the firm for the coming season to a MIRROR reporter, said:

"Mr. Conried is in St. Louis at present, and when he returns, which will be in a few days, he will start at once for Europe, returning in time for the Fall season. Mr. Conried will put on all the operas at the Columbia Theatre in Chicago, while the house itself will be managed by Messrs. Morton and Perley. The season there will not begin until after election, the second or third week in November.

"Now, to hold a good company together until that time, they must have something to do meantime. Consequently our present company are playing at Uhrig's Cave, St. Louis. They have a repertoire of eight operas, and will, doubtless, do a satisfactory business during the Summer. When the most exciting time of the election comes on, they will only be too glad—having worked all Summer—to lay off for a few weeks. Then the rehearsals will be begun. The best people in the choruses will be retained, and as the company is a strong one, even if it is small, it ought to do well. The season at the Columbia will open with The Court Jester by Czibulka, which will probably run four weeks. Then each opera in our repertoire will be given a week, making another eight weeks. The Thirteen Club, by Genee, will be presented for another four weeks, which will end the sixteen weeks season. We will then come to New York and play the ten operas here."

Mr. Dixey's Season

Henry E. Dixey, having closed his season at Montreal on Saturday night, made his appearance on Broadway Monday, accompanied by the polished villain, Herbert Gresham.

"My season in Adonis has been the most successful I have ever had," said Mr. Dixey, after shaking hands with any number of friends. "We escaped all of the blizzards, and played all through our season of thirty-seven weeks to an average of $7,000 a week. In San Francisco, at the Baldwin Theatre, we played the longest run that any piece ever had in that city—five weeks. Then we went to Los Angeles, where the thermometer was eighty in the shade, and ate oranges while another thirty-six hours found us in Salt Lake City enjoying a sleigh-ride. That is an actual fact, and I don't know of any other country where you can find anything like it.

"What was the best engagement of the season? Well, I think that at Boyd's Opera House, Omaha. We played to $1,900, which was the biggest house the theatre had known at regular prices. In St. Paul, in one week, we played to nearly $8,000, and in Minneapolis to very little less. At Washington the house was packed every night, although the National Opera company was playing against us; and in Baltimore we did splendidly at the beginning of Lent.

"In about two weeks I start for Europe, intending to return about the first of September. I shall be a guest of Herr Sonnenthal in Germany, and shall study the acting in that country and France. It is possible I may play a couple of weeks in London, but nothing is decided upon. I have letters to almost all the great actors of Europe, and it is my honest intention to study as much as I can the different artistic methods while I am abroad. My next season will open Sept 6 in Brooklyn."

"There have been many uncontradicted reports, Mr. Dixey, about your appearing in new productions in this city."

"I do not play in New York until January next," was the answer, "and as for new plays, there are two or three things that I contemplate. I like New York, and I should like the people of this city to see me in something new, but there is so much money for Adonis out of town that it seems unbusinesslike not to take advantage of the opportunity to corral it. I have not been South, so I am going there for a little while the coming season. But it is my intention, as soon as possible, to come back here and settle down."

—Rowe Gray, an English stage-manager has been engaged to direct the firework spectacles of the Messrs Pain and Sons at Manhattan Beach, Coney Island, the coming Summer.

Gleanings of the Week.

Among the farce-comedies to be put on the road this coming season is that of A Postage Stamp, which, it is claimed, has a plot revolving around the loss of a postage stamp from a letter containing a cheque. "We will open our season in Massachusetts about Sept. 1," said Fred. F. Platts, the general agent of the company, to a MIRROR reporter, 'under the management of D. J. Sprague, and we have been booked solid up to Jan. 10, appearing in the New England States, New York, Ohio, Pennsylvania and Michigan. The play is by Henry C. Stanley, and is entirely new. The company will be a particularly strong one. We have not yet engaged the principals, but among those already secured are W. L. Talbot, Henry C. Stanley, Kate Sprague and Emily Howard. Although it is an entirely new organization, we shall shall start out with everything complete, and nothing but the best houses will be played in at popular prices. We shall have a grand military band, headed by Edward E. Nickerson, the cornet virtuoso, and a magnificent orchestra under the direction of Emil Possett. The uniform of the band will be elegant. It is a fac-simile of the Imperial Prussian Black Hussar uniforms, silver on black, and all of our paper will be lithograph work."

Poor Ben Maginley was met by a MIRROR reporter some two or three weeks ago, on the very first day that he had ventured out of his house after his severe attack of illness. He had come down town to arrange about his appearance in Uncle Tom's Cabin in Boston next August. There was a great change in the popular actor's looks. It was not hard to remember when, a few months before, the large, benevolent face was the very picture of health. Now the generous shirt collar was much too wide for the neck, and the usual round features were pinched and wan. For all that though, the comedian spoke hopefully of the good, long rest that he would have this Summer at his home in Westchester, and how his physician had told him that he could be out and about again in a month. His death was a sad surprise, for no one among his private or professional friends but believed that his "throat trouble," as he called it, was a temporary affliction that would sooner or later yield to medical skill.

Daniel E. Bandmann, the tragedian, is quite as celebrated for his pedestrianism as for his acting, and some of his exercises in this direction approach eccentricity. While on his way to California recently he played Jekyll and Hyde in Virginia City, Nev. The next day, with his five children, he walked from that city to Carson, a distance of seventeen miles, over a mountain road, in preference to taking the train. It is said that sometimes he will walk thirty miles, and go right on the stage at the end of his tramp. He frequently walks five and six miles after an evening performance, and seldom has a moment's illness. He thinks that, instead of taking late suppers and filling themselves with all sorts of liquids, professionals would follow his example, there would be fewer excuses for non-appearances, and our actors would be healthier and sturdier. There is much wisdom in his advice.

Edward H. Sothern has inherited all the love for practical joking that his father was credited with, besides possessing considerable on his own account. A gentleman who called recently at his rooms in the Bartholdi was treated to a bit of acting that kept him in a roar of laughter all the time he was there, and even now sends a grin over his face when he recollects it. No sooner had he got up than Mr. Sothern invited him to sit down, and went so far as to place a chair for him near the table, so that his face was turned away from the doors leading into adjoining rooms. The comedian sat down with his face toward his visitor and the doors, and both entered into conversation.

"Did you get my letter?" asked the guest.

Just then there was a scrambling noise in another room, and a female voice inquired:

"May'n't I come in now?"

"No, confound you! Keep quiet?" said Sothern, evidently greatly annoyed. "What letter do you mean, Mr. Blank?"

Before he had a chance to answer there was a rush and a whiz, and in response to further questions, alternated by screams from the inner room, Sothern had sent two bootjacks and a plate of crackers in the direction of the voice with such vehemence that the figure precipitately retreated.

"But my things, where are they? I want my things!" protested the voice.

In answer the actor sent a hassock flying across the room, and again the figure hurried away, while the visitor looked on in amazement. For the next fifteen minutes there was an alternation of flying missiles, imprecations of all sorts, and feminine screams, while the visitor could do nothing but shout with laughter as he began to understand the fun. Still he inquired about the letter. Finally his friend got tired of bearing Sothern ask, "What letter, Mr. Blank? What letter?" and coming out the visitor was introduced to two other young actors, who varied the monotony by also asking the visitor: "What letter, Mr. Blank? what letter?"

There is no law against "shop" absorbing the table-talk of actors—neither is there a law to compel other people to be entertained by such conversation. Does any man beside an actor announce to the traveling public in railway trains, steamboats and public houses how he earns his daily bread?

An incident occurred during the performance of A Possible Case at the Madison Square on Friday evening last that came near demoralizing the actors. At the climax of one of the acts, it is the duty of Miss Lytton to faint in Mr Kennedy's arms, which she did, as usual, in the most natural manner; but when the curtain was down, and Miss Lytton evinced no disposition to assume the perpendicular, but on the contrary grew limp and heavy, and turned pale and almost ghastly, the alarm of her brother and sister professionals came near putting a summary end to the performance. It was thought at first she had expired from heart disease, but it was found that, after working over her a few moments and administering stimulants, she had only fainted. The coincidence of an artificial and natural faint at the same time, and in so appropriate a place in the comedy, was remarkable from the fact that it is the first case of the kind on record. Miss Lytton recovered sufficiently to resume her part in the piece. On Saturday, however, she was too ill to appear, and Katie Gilbert assumed her part very satisfactorily.

Manager Palmer is very fortunate in his experiments with horseflesh. He has raised two handsome colts—named Ossip and Anna, respectively, after characters in The Danicheffs—and they have surpassed their owner's expectations. The other day they were hitched to a double-seated wagon up at Fort Washington, and although it was the first time they had traveled together they trotted a mile easily in 2:50. It is believed they will do it in 2:30 with a proper road and wagon. Mr. Palmer doesn't expect to keep them. They are a little too fast to suit his style of driving.

A woman never looks lovelier than in a simple, shapely, sensible working dress. Mrs. Langtry, in a little polka-dot-blue foularde and a wide brimmed black straw hat, rehearsing her company last Summer, looked as pretty as a blossom. Her toilet was inexpensive, but appropriate. Nor did she deem it necessary to change her dress during the week, an example of common sense worthy of emulation by many of the dudettes of the stage and of society. There are the wise and the unwise in their generation, and probably always will be, but experience teaches many things among which is the lesson that wisdom, economy and good taste go hand in hand.

They say that Madame Janauschek manufactures her own dresses, and when she has a house makes her own bread. She made a beautiful piece of embroidery for a friend. It was artistic and elaborate and attested the industry of the great tragedienne. Madame Janauschek is a brilliant example of the cunning and industry of actresses, many of whom make their own dresses. This becomes an important economy where such a variety of costumes are required. People often wonder how such or such an actress can dress so well on the salary she receives, when her own industry and cleverness with a needle and scissors would solve the mystery. A careful woman may wear grand dresses, and produce a gorgeous effect before the world, and yet be economical. In various small ways she saves where, bit by bit, thoughtless women fritter their money away and have nothing to show for it. Unless the details of expense are watched, money vanishes as fast as water will run through a sieve. Good taste is a source of economy.

When a smile becomes an evergreen, an all the year round, as it were, its charm is gone. Most women will, especially those possessed of pretty teeth, forget that, and inanely smile and smile, in season and out. Even the perennial grin would be in a measure bearable, if they talked without mouthing to a degree that the wisdom teeth and palate become brazen. The tongue is not pretty as a work of art, nor was it intended on any pretence to be placed in a show-case. To know how to talk is not alone comprised in learning a language. The face becomes an eloquent auxiliary in the conveyance of ideas according to one's knowledge of its proper use. The mouth should be allowed as much repose as possible, and people should only laugh when there is something to laugh at. If what most women say only amounted to as much as the fuss they make over the saying of it, then were their words words of wisdom.

Owen Ferree, manager of Mlle. Rhea, arrived in the city the other day in advance of his company. "We close season June 6, at Rochester," he said, "and you may say, with perfect truthfulness, that our season of forty two weeks has been a very successful one indeed. We have toured through Southern California and played New Mexico. Mlle. Rhea leaves for France on Saturday, to return here in time to open her season on Oct. 1, in New Haven. She will have two new plays next season, both of which are being written for her in France. J. H. Laine will act as her manager, as I have been engaged to manage W. H. Power's Ivy Leaf company. I booked all of Mlle. Rhea's time, and we sever relations with the kindliest feelings, wishing each other all the success in the world."

A party of actors were seated about a table in a down-town restaurant not long since, when the conversation turned to the subject of padding. "You may say what you like," said one of the number, slapping at the same time a leg that was neither slender nor bulky, "but there are very few men in this profession that can do without pads in some place or other. If you except such massive men as Robert L. Downing and John L. Sullivan, there are few of our sex whom I know that will not be benefited by the use of the symmetrical. No matter how shapely a leg may be, to the audience it looks thin unless, as I said before, it is abnormally thick in spots. I advise no young man, however proud he may be of his shape, to appear on the stage in a Roman character, for instance, without his pads. I'm pretty stout, but I've always worn them, and I always will. Thin arms are another detriment to a good appearance in a Roman character, and there are many actors in the legitimate who cover themselves up either in armor or with helmets. One actor, who is quite well known to you all, can not, or rather does not, appear with a bared arm, simply because he has been tattooed on the wrist, while another of my acquaintances cannot show his arms because their hirsute growth is too luxuriant altogether to be appreciated."

Two years ago THE MIRROR called special attention to many of the absurdities and the ill consequences to the profession of the excessive "billing" to which certain snap companies and circus shows are addicted. The general demoralization worked by the flaming announcements cropped into notice in an unforeseen quarter the other day in the House of Representatives, during the debate on the Post Office appropriation bill. Mr. Perkins, of Kansas, declared as a fact that a certain Postmaster in the West on his appointment had sent in a requisition to the Administration for some stamps. They were sent to him in large sheets. He had never seen them in that form before, and so, thinking they were circus posters he carefully pasted them up on the office door. Having done so he called his wife and thus addressed her: "See what them durned fools at Washington have sent when I went there for postage stamps. I guess it ain't much of a show neither, for them circus riders are all alike and they don't say anything about when the thing is to come off."

Howard Carroll, the fortunate son-in-law of John H. Starin, has written a new play. I've written several pieces in my time," said he to a reporter, "of which I consider The American Countess the best. It was produced about a year-and-a half ago, but has not been seen in New York. It's true that I completed another piece recently, but I do not understand how it got out. The only person to whom I have shown it as yet is Lawrence Barrett, and then only for his critical judgement, of which I entertain a high opinion. It is not named yet. It is founded upon the career of Don Carlos, not the modern pretender to the Spanish throne, but the historic Carlos. I do not know if it will be produced in its present form. It may be too literary to suit public taste, though Mr. Barrett thinks it will be a good acting play. By the way, there have been paragraphs in various papers recently referring to The American Countess as the property of Mr. Morrissey, and it may be that that indicates an intention on his part to revive it. The statement, however, that it belongs to Mr. Morrissey is incorrect. I sold it to Mr. Morrissey upon terms which were only partially fulfilled. The play has reverted to me and is my property.

The rose-tinted stories that have been given of the Booth-Barrett tour find many doubters, and there are many professionals coming forward now and again to tell how the company did not give satisfaction; how Mr. Booth walked through his part; how Mr. Barrett did not even attempt to act, and how whole acts were cut out of the plays so that trains might be caught. Of course it is also denied that the immense sum of money claimed as profit—over $600,000—was made, and it is also stated that many houses where the combination played would refuse an application for a return date if it were made.

From good authority it is learned that there is very little chance of the proposed combination of Jefferson and Florence, in imitation of Booth and Barrett, becoming a fact. While the friends of both comedians believe it would be a paying arrangement, and while both comedians might be anxious for it, looking at it strictly from an artistic point of view, the two gentlemen cannot see the matter in the same financial light.

Gossip of the Town.

Emma Vaders and Edwin Varrey have been engaged by Joseph Jefferson for next season.

Earle Stirling has been engaged by Maggie Mitchell as business manager for next season.

Theodore Bjorksten, the Swedish tenor, sailed for Europe on Sunday on the *La Champagne*.

Amy Ames has been flooded with offers for next season, but so far has made no definite arrangement.

Arthur Elliott has been re engaged as leading man for Thomas W. Keene's company for next season.

Gus Heckler has been elected a delegate to the County Convention of the Democratic party for District 23.

Den Thompson has offered to contribute $1 000 toward erecting a railway station at West Swanza, N. H.

One hundred West Point cadets will attend a Nadjy performance at the Casino on the 11th inst., in full uniform.

J. F. Solomon will represent Harry F. Seymour in Across the Atlantic, which opens next week at Brooklyn, E. D.

The telegraph pole fall of Henry Weaver, Jr., in Under Cover, is said to be thoroughly original. He deserves a patent on it.

Klaw and Erlanger are booking the Little Tycoon Opera company, which opens its season on August 20 in Pennsylvania.

Joseph Jefferson has just bought a piece of land at Fort Smith, Ark., for $28 000. This is his second purchase in that city within a year.

William Seymour, lately stage manager of the Boston Museum, has been engaged for the same position at the Broadway Theatre next season.

Maude Banks and her company will present the third act of Her Evil Genius at W. M. Morton's benefit, at Miner's Newark Theatre, on June 9.

Abbie Pierce has signed with T. H. Winnett for the leading part in Passion's Slave next season. Miss Pierce leaves for San Francisco in a few days, to rest for the Summer.

Dorothy Dorr, having ended her season in A Possible Case, will spend a few weeks with friends in this city, and then go to her home in Massachusetts during her Summer vacation.

It is reported that Grace Hawthorne, of the Princess' Theatre, London, contemplates a professional tour of this country next season, under the management of the redoubtable Kelly.

Thomas W. Ripley writes THE MIRROR that he has been engaged to play Edward Hanlon's part in Le Voyage en Suisse next season. He is now rehearsing Tweedledee in The Crystal Slipper.

Little Ollie Berkeley sails for England next Wednesday on the *City of Rome*. She will remain abroad several years, to complete her education. Her mother, Louise Dickson, goes with her.

The Chicago girl has invented an original device for seeing over the tall hat of the woman in front of her at the theatre. She sits on her foot. The plan would not work with the New York girl.

It is said that, owing to the impression made by his adaptation of The Lady or The Tiger, Sydney Rosenfeld has been invited to write the libretto for a new opera by Strauss.

Mr. and Mrs. George S. Knight will tour the Australian provinces next season, leaving here sometime in July, taking a few people with them. They will remain in that country as long as they find the tour remunerative.

Over two thousand yards of canvas will be used in the New England Panorama Philli poteaux is painting for The Old Homestead, to be produced at the Academy of Music next Fall by Denman Thompson.

Mr. Aiken and wife have been engaged by E. M. Gardiner for the Zozo company for next season.

Klaw and Erlanger represent the higher priced theatres of both F. F. Proctor and H. R. Jacobs.

Bijou Heron has left Harry Lee's company and returned to this city. She does not speak in exalted terms of Mr. Lee's management and methods.

Nina Boucicault has been engaged for the leading part in William Gillette's new play, A Legal Wreck.

Eddie Foy has been engaged by Charles R. Gardiner to play the part of the Magician in The Arabian Nights.

Steele Mackaye is reported to have arranged for the first production of his three-act comedy-drama, A Noble Rogue, at the Grand Opera House, Chicago.

P. Harris, of Baltimore, was at the Hoffman House during the past week. He says he will spend fully $25,000 in improving the Academy of Music of that city.

The apartments of Emma Lawrence, of the Casino company, are reported to have been broken into one day last week, and considerable jewelry and clothing stolen.

It is hinted that Julian Mitchell, the king of mob trainers and an efficient stage manager, is shortly to wed Georgie Lake, a young lady of California who has just adopted the stage.

Manager John H. Russell, of the Natural Gas company, will, it is said, spend part of the Summer in Europe looking up foreign attractions to introduce into that popular farce-comedy.

By the burning of the building in which was situated the Edison electric light plant in Boston on Saturday last, the system was entirely cut off from the Globe and Hollis Street Theatres in that city.

Across the Atlantic, with John Ransone and a cast of specialty people, under the management of Harry F. Seymour, will open its Summer season at the Grand Theatre, Brooklyn, E. D, on Monday next.

Ben Teal has been engaged by Jacob Litt to supervise the production of The Stowaway. H. S. Taylor, who is filling the time, states that he will have the play booked for the entire season before the end of the month.

Seats for the first night of La Tosca and Fanny Davenport at the Baldwin Theatre, San Francisco, sold as high as $28 for premiums, while three seats brought $100 apiece. The premiums were given to charities of the city.

J. C. Gallagher, dramatic critic of the *Daily News*, has completed two new plays which he hopes to place the coming season. They are both comedy-dramas, and are bubbling over with this well known writer's characteristic pleasantry.

The new novel by Ramsay Morris entitled "Crucify Her," will be issued about the middle of June. Negotiations are now pending between the author and a London agent with a view to a dramatization of the work by Mrs. Bernard Beere.

Sam Friedlander, representing P. Harris' enterprises; Jacob Litt, Milwaukee; M. Reis, of Wagner and Reis' Oil Circuit; S. Swick, of the Great Western Printing Co., St. Louis, and J. J. Stewart, manager of the New Opera House, El Paso, Tex., have all reported during the past week at Klaw and Erlanger's office.

Frank Murray is to manage the magician Kellar next season. The arrangement is eminently satisfactory to both parties. Kellar is a wonderfully clever prestidigitateur, while Mr. Murray, who will have an interest in the business, is one of the cleverest business-men in the profession.

Work on the Union Square Theatre is progressing satisfactorily, and Manager Hill is sanguine the building will be finished in the advertised time. The interior has been completely gutted, and the quantities of burned lumber and refuse piled up on Fourteenth street show how complete was the work of destruction.

Maude Banks closed a thirty-eight weeks' season on May 30, having played Joan of Arc thirty weeks, and Her Evil Genius eight weeks. Miss Banks will remain under the management of Charles E. Cook, appearing next season in legitimate roles. Mr. Cook will be at Taylor's Exchange during this and next month.

On Saturday last the eminent showman, P. T. Barnum, presented to the officers of the Fairfield Historical Society and Bridgeport Scientific Society a quarter of a million dollar gift in the shape of property in Bridgeport, on which is to be erected at his expense a building of stone and brick, 100 feet square and ten stories high, at a cost of $200,000.

The article by Milton Nobles in last week's MIRROR on the tour of Booth and Barrett has been the cause of quite a little discussion in theatrical circles. Among those who agree with the actor is Jake Tannenbaum, the well-known Southern manager, who avows that he lost several hundred dollars by playing the Booth-Barrett combination last season.

A number of well-known people have been engaged for the Summer season at the Soldiers' Home, Dayton, O., viz: George R. Edeson, Lawrence Hanley, Charles Kent, W. A. Whitacre, H. E. Chase, A. G. Smith, W. B. Royston, Robert McNair, Helen Sedgwick, Helen Tracy, Mrs. J. Clinton Hall, Maude Monroe, Grace Raven, Lillian and Clara Rainford. The season at the Home opened on Monday last.

As there seems to be no diminution in the attendance at the Fifth Avenue Theatre, where Natural Gas is delectating the multitude, Manager John W. Russell says he will continue until the weather gets unpleasantly warm. The business has been a surprise to him as well as to all concerned, and he does not propose to withdraw the piece until the shekels stop rolling in. At present Natural Gas is exhibiting an enviable vitality.

Colonel Theodore Morris, of the firm of Knowles and Morris, seems quite jubilant over the success thus far of the firm's new enterprise, the Amphion Academy in Brooklyn. In less than five days after the appearance of the announcement in THE MIRROR of the change of management, they had booked twelve first-class attractions, and received applications from as many more. This again illustrates two things—the popularity of Messrs. Knowles and Morris and the value of the MIRROR's advertising columns. The Grand Opera House, also under the control of these gentlemen, is now in the hands of the workmen, and when the repairs and alterations are completed it will be one of the finest theatres in the country.

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Central New York Circuit.

1888——SEASON——1889

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The handsomest and most complete theatre in the State.

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